June 2, 1956

Mr. Robert O. Parks, Director
Museum of Art
Smith College
Northampton, Massachusetts

Dear Mr. Parks:

Recently I read that you have accepted the appointment as director of the Smith College Museum and that you will assume the post on July 1.

Although the gallery will be closed during July and August, I do want to tell you that we shall be very glad to be of service to you as soon as the new season commences on the first of September. It will be a great pleasure to cooperate with you in any plans that you may have for exhibition, etc.

During the two months the mail is forwarded to me at my summer home. Thus if there is anything that you require during the period, please do not hesitate to write me either at the above address or at the following:

Eden Hill Road
Newtown, Connecticut

It will be a great pleasure to meet you in the fall.

Sincerely yours,

EGH:mh

June 2, 1955

Mrs. J. S. Johnson
Oldwick, New Jersey

Dear Mrs. Johnson:

On returning from a trip to the middle-west, I learned that your picture had been shipped to Chatham before I had a chance to examine the frame. I am so sorry.

If you find for some reason that it is not entirely satisfactory, please do not hesitate to say so, although the boys in the gallery all felt that it was a very handsome job. May I hear from you.

I plan to be in Chatham sometime in August (the gallery is closed during that month and July) and perhaps I shall telephone you when I am there as I should love to see the painting in place. In any event, I look forward to hearing from you soon.

Sincerely yours,

EGH:mh

June 2, 1955

Mr. Ben Benn
206 West 105 Street
New York 25, New York

Dear Mr. Benn:

It was so nice hearing from you.

I do not know whether you were aware of the fact that I never represented Sam as his agent and had only one exhibition of his work during his lifetime. We had originally agreed that it would be bad taste on my part to represent him and I have done nothing subsequently. As a matter of fact I own very few of his paintings myself, but recently his family and I have discussed the situation and we feel that his reputation should be revived. When an exhibition is actually organized - and not at this gallery - I shall communicate with you about the painting referred to in your letter.

I hope you will drop in anyway. It will be nice to see you again.

Sincerely yours,

EGH:mh

The Crittendon
428 St. James Place
Chicago 14, Illinois

June 8, 1955

The Downtown Gallery
32 East 51st Street
New York City

Dear Sirs.

I would appreciate knowing which Tamayos you have for sale and also your asking-price. Perhaps you could send us pictures of them, if available.

Early last February, when I visited your Shahn exhibition, I admired one that portrayed a man bending over a field of wheat. Should you have this for sale now or in the future, I should appreciate if you would also quote me its price.

Sincerely yours,

M. H. McCormick

Michael H. McCormick

June 13, 1955

Mr. Stanley Marcus
Neiman-Marcus
Dallas, Texas

Dear Stanley:

When I showed you the samples of the weathervanes made on the original Cushing molds, you asked me to send you a set for the store, but I waited until your return.

Under separate cover I sent you photostats of the publicity we are using in connection with this group. We have manufactured fifty of each so that they may be ready for delivery in the event of immediate reorders, but I am carrying out your order of only six designs as we have limited ourselves to these in view of the high cost of production. If these are as successful as we expect, we shall continue some of the other molds. However, if you would like to have a larger exhibition, we can add the entire set of samples to extend the display.

The vanes are made on the original molds in exactly the same fashion as employed in the 19th century. Although several of these are marked in editions of 100, we are limiting ourselves entirely to 50. When these are completely sold, the molds will be given to museums or restorations as documents, but will be mared so that no additional copies may be made in the future. In other words, these weathervanes are treated like etchings in the past, limited in edition with the plates destroyed.

I do wish you would decide on a large exhibition, particularly now that Life Magazine is running the feature on Arts and Skills. It should be not only timely in relation to the magazine, but also seasonal. Do let me know.

I am sorry that I did not have the pleasure of seeing you and Billy when you were passing through New York, and hope that you had a wonderful time abroad.

My best regards.

Sincerely yours,

EGH:mh

of my friendship and that I had offered $850. in the hope of making some profit on the resale, knowing that this would stimulate any other dealer toward a higher price for the benefit of the Kellys. When two or three other dealers telephoned me about it, I told them that the picture was an excellent one and was worth $1000. to a dealer if he wished to make the investment for future sale, and explaining that I would have no hard feelings toward any dealer who purchased the Harnett.

Wednesday, June 1
Lawrence left a message for me to the effect that $925. had been offered by a dealer to the Kellys and that Lillian had transmitted this information to Lawrence to pass on to me.

Thursday, June 2
Lillian telephoned me and in great detail explained all the activities to date and I responded in kind. At the conclusion of the conversation I was told in no uncertain terms that the picture was not for sale.

Friday, June 3
Steve telephoned me in most unfriendly terms and briefly stated that this was a straight business proposition and that the offer had to be met immediately as Victor Hammer was coming up to purchase the picture that afternoon for $925., or $75. more than I had offered. The curt conversation ended when I stated that I would not interfere in any way, but that I do not work on a competitive basis, mentioning also that I was advised the day before that the picture was not for sale.

All this has left me in a state of utter confusion and hurt. There is no object in going into the matter further as the record above speaks for itself and I felt that it was important to clear the air with this chronological outline.

Sincerely yours,

EGH:mh

At this time I cannot anticipate the fund for 1956 any further and cannot make any other commitments. A Trust Fund is a serious matter which I am sure you recognize. I am sorry for any embarrassment.

Summer is here and I hope it will be a pleasant one for you. For me, I have a lot of work to do.

Sincerely,

Elizabeth

Elizabeth S. Navas

June 23, 1958

Mr. Henry Billings, Secretary
National Council for U. S. Art
270 Park Avenue
New York 17, New York

Dear Josh:

I see by the papers that the six artists have been chosen and that Stuart is among them.

In sending you the material, I tried to make an attractive presentation and enclosed original color transparencies which we need badly for our records. Would it be possible to have the portfolio returned to us - or at least the transparencies. I would be glad to send for them at your convenience.

Sincerely yours,

EGH:mh

RH 4-5837

Mural 14 x 30 ft

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

May 31, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I telegraphed you, asking if you could follow through with the $2000 subsidy for the Marin hard cover edition which I expect that the University Press will bring out. We have not yet come to the details - the size of the edition, in particular. But I am pretty deeply committed to the subsidy and should like to be able to have this firm when I come to terms with the Press. So do let me know as soon as you can; in other words, when you have a commitment from your two sources. Of course, these will be gifts to the University, with the usual advantages.

Another matter: Are you serious about a selection of younger West Coast painters? I have just had a request from Katharine Kuh, as Chairman of New Talent in the USA, to make a few choices for Art in America for next February. I see no conflict here and no reason why some of the people, at least, could not be in your show and and in the New Talent issue.

However, we don't want Jean Lipman to feel scooped. Give me your thoughts here, and perhaps this could be ironed out with a word between you and Mrs. Lipman.

This is enough news for one letter. In all haste,

Ever yours,

Fred

Frederick S. Wight
Director of the Art Galleries

/dp

M. J. ROYER

ANTIQUARIAN BOOKSELLER

Fine and Applied Arts

446 NORTH ROBERTSON BLVD. LOS ANGELES 48, CALIFORNIA, U.S.A.

1 June 1955

The Downtown Gallery
32 East 51 Street
New York City, New York

Gentlemen:

We have an inquiry for the following title, and our client believes that you are the publishers.

SHAHN (BENJ.) "The alphabet of creation"

Any information that you may be able to give us regarding the above will be appreciated, particularly list price and discount schedule.

Yours very truly

M J Royer

MJR:ejm

CRESTVIEW 5-1817 HOURS: 1-6 AND BY APPOINTMENT

MUNSON • WILLIAMS • PROCTOR
INSTITUTE
312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

June 17, 1955

Mrs. Edith Halpert, Director
The Downtown Galleries
32 E. 51st Street
New York 22, New York

Dear Edith:

Thank you so much for going to the trouble of arranging with Zorach for the drawing to be given in memory of Mr. Rudd. I cannot think of a better memorial. I am sure that Mr. Zorach is making a considerable contribution, and for this too, I am deeply grateful.

Thank you again for helping me out so nobly. I hope you have a very pleasant summer.

Very sincerely yours,

Harris

Harris K. Prior
Director

HKP:ah

THE MUSEUM OF MODERN ART XXV TWENTY-FIFTH ANNIVERSARY

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

June 7, 1955

Dear Mrs. Halpert:

Enclosed you will find individual consignment agreements for the paintings from your gallery which have been approved for inclusion in the lending service.

Would you please be good enough to sign the agreements and return the blue copies to us.

We thank you for your kind attention to this matter.

Sincerely yours,

Florence Olson

Florence Olson
Art Lending Service

Mrs. E. G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

encs.

June 9, 1955

Mr. John Denman
Northwest Airlines
Seattle-Tacoma Airport
Seattle, Washington

Dear Mr. Denman:

Thank you for your letter.

I too am sorry about the Weber, but when the gallery closes for the summer I hope to get up to Weber's studio for a long visit and no doubt will find some pictures which will be of more interest to you. In any event, I shall keep you informed.

The Kuniyoshi was set aside originally and we shall hold it until you are ready to have it shipped. However, as you requested, I am enclosing the bill.

Are you about settled and when do you plan to be east again? It will be so nice to see you and Mrs. Denman.

My best regards.

Sincerely yours,

EGH:mh

June 27, 1955

Institute of Contemporary Art
138 Newbury Street
Boston, Massachusetts

Gentlemen:

According to our records three of the five prints were returned to us from our October 1, 1954, consignment, and there are two still outstanding. They are silkscreens by Ben Shahn entitled "Patterson" and "Calabans".

As we are closing the gallery for the summer on July 1 we should very much like to have a report on these.

Sincerely yours,

EGH:mh

plumber or whatever and never had a blueprint to show off. There are advantages to old age. At least you develop sufficient wisdom to have other people do the work. Now that I will be so elegant, I hope that you can stay longer on your visit en route to Massachusetts. Incidentally, did you show Phillips your mother's paintings? I am very eager to get a reaction. It was fun being there at lunch in that very impressive home and I loved talking to Marin's stepbrother. Wasn't he a wonderful character. It was grand seeing you again and I am delighted that the Marin book is coming through just as you had planned.

And so, cheerio.

Sincerely yours,

EGH:mh
enc.

June 10, 1955

Mr. J. D. Laveman
165 Broadway
New York, New York

Dear Mr. Laveman:

At the meeting of the Halpert Foundation, I ascertained that David Solinger has not as yet received the material you promised a good many months ago in connection with the Social Welfare Law of the State of New York, applying to Foundations, with the requirement of an annual report each year prior to March 31. You always tell me that these things are done and then I find that the person involved has not received the report. The same is true of the 32 East 51 Street form the bank continuously requests but does not receive.

I know that you are as bored as I am with these letters from me and I wish you would attend to the matters promptly since they are done eventually. It would make everybody happy all around. Also, you did promise to start work on the gallery report, with the idea of sending someone here to do the preliminary work. Thusfar, nothing has happened. And the accounts outstanding and payable both have long range adjustments due.

Please!

Sincerely yours,

EGH:mh

3 ✓
Salestax ATA

Memorandum from John Marin, Jr.

LOU. STERNBERG
HYACINTH 7 0290

---

207 WOODSIDE DRIVE
HEWLETT BAY PARK L.I
→ Jack Levine's Friend
contact when inexpensive
Shahn comes in

June 15, 1955

Mrs. Ala Story, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mrs. Story:

In going through my files, I came across your letter and am very disappointed that you either did not come in May as you stated or did not have time to drop in to the gallery. In this letter also you mentioned that you would send the three Sheeler photographs to me as soon as they were printed. Can you arrange to have this done, please.

Are you planning to be in Connecticut during the summer? If so, do get in touch with me and try to have sufficient time to spend an afternoon or evening. I look forward to seeing you.

Sincerely yours,

EGH:tmh

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-115 EAST DOUGLAS AVE.
TELEPHONE AMHERST 2-1966
WICHITA, KANSAS

316 East 66 Street
New York 21, New York

June 23, 1955.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Your letter of June 21st has been received. Referring to the numerals used in my letter of June 16th:

2...... Never mind about the frame of the Shahn "Blind Botanist". I am sure that Lowy's will repair it for a price and the Murdock Estate Art Fund will pay it.

4...... For the sake of the record, I did not say I would pay $1800.00 for the O'Keeffe "Cotton Woods." I have never made "offers" for pictures or anything else. These are the facts: early in the period of the O'Keeffe exhibition, I asked you whether the price of the "Cotton Woods" which hung in the center of the West wall of your gallery was $1800.00. I had a somewhat vague remembrance that you had mentioned that price for a picture in the show, and I knew that it was not the very small one.

You replied that you thought the one of my inquiry was $2,000.00 and that you would look it up. You said nothing further to me about the picture until a later day when I commented on it as a would-be purchaser, that you did not know I was considering it. I decided that there was not too much difference between $1800.00 and $2,000.00 and on April 21st, I wrote and delivered a memorandum to you stating: "I would like to buy the picture as of July 1956. So - let me know."

You did not reply and I concluded that the picture was not for me for a reason of your own (I remembered the Peale still-life and the Sheeler Bridge).

June 27, 1955

Mr. Ball
Eleanor LeMaire Inc.
29 West 57 Street
New York, New York

Dear Mr. Ball:

I phoned you about two weeks ago in the hope of learning whether or not a decision had been made in connection with the John Marin watercolor consigned to you on April 26 - two months ago.

Because the gallery closes for the summer on July 1 we are very eager to get all our records in order and I am therefore writing to you in the hope that the matter can be settled before next Friday.

Many thanks for your courtesy.

Sincerely yours,

EGH:mh

June 24, 1955

Mrs. Arthur J. Zander
Don Brook Road
Poundridge, Connecticut

Dear Mrs. Zander:

I am so sorry to have missed you when you called at the gallery.

We are closing for the summer on July 1 and I hope you can arrange to be in during the week of June 27, as I should very much like to show you what other portraits we have in our collection.

It will be nice to meet you.

Sincerely yours,

EGH:mh

I hope this explains the situation.
They say friendship & business never mixes well - so I sincerely hope this doesn't interfere with our friendship. It won't as far as I am concerned as I feel I did all I could & the rest was up to Steve & he is a real business man.

Sincerely

Lillian

June 21, 1955

Mr. Eric Hodgins
Board of Editors
Fortune Magazine
14 West 49 Street
New York, N. Y.

Dear Mr. Hodgins:

Please forgive me for the delay in answering your questionaire. I have studied this carefully and find it almost impossible to answer. The questions are so specific as to individual artists that it would require a tremendous amount of research in reference to one's memory to supply the information in many instances. As a matter of fact, it is particuarly difficult in relation to American art and rather embarrassing when one acts as agent for a limited group with a natural prejudice.

Perhaps if you give me a more generalized questionaire indicating what results you are seeking, I could be a little intelligent about the matter. Meanwhile I shall answer a few of these questions to the best of my ability.

Sincerely yours

EGH:la

Mrs. Edith Gregor Halpert - 2

June 8, 1955

Yes, I did show my mother's painting to Duncan Phillips and his wife. They expressed themselves as much impressed and want to have a painting of hers in some appropriate show.

I am glad that Nat Saltonshall is running up something which you feel more worthy of you. But I should be glad to doss down on whatever accommodations are at hand without benefit of Nat. It will be good to see you in Newtown or wherever.

Ever yours,

Fred

Frederick S. Wight
Director of the Art Galleries

FSW:ys

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

June 27, 1955

Mr. Jerome Riker
562 Fifth Avenue
New York, New York

Dear Mr. Riker:

While I do not want to rush you into a decision, I thought I would let you know that the gallery closes for the summer on July 1, and we are naturally very eager to have all our records straight before then.

Won't you telephone me at your convenience regarding your decision.

Sincerely yours,

Edith Halpert

EGH:mh

Dear Miss Halpert:

After living with this picture for a little while I do not seem to like it as much as when I first saw it. Thank you for your courtesy. I will be in to see you in the Fall. Perhaps you may have some other painting that might interest me.

J. Jerome Riker
HL

DAVIS • DOVE • KARFIOL • KUNIYOSHI • MARIN • O'KEEFFE • SHAHN • SHEELER • SPENCER • ZORACH

EDITORIAL OFFICES 28 EAST SPRINGFIELD AVENUE CHAMPAIGN ILLINOIS 6-7274

our wonderful world

June 17, 1955

Mrs. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mrs. T. D. Parker of Jacques Seligmann and Co., Inc., has suggested that we contact you concerning illustrative material for OUR WONDERFUL WORLD, a new eighteen volume encyclopedic anthology for children now being prepared. When it is finished, sometime in 1956, it will be sold in the United States and Canada through subscription only.

For our section, "Pioneers of Art," which is to be one of the most interesting and attractive in Volume VIII, we would like to obtain a black-and-white glossy print of Georgia O'Keeffe and of her painting "Stables". We have learned that the painting is in the collection of Mr. Robert Tannahill and would like to contact him concerning the reproduction of "Stables," in OUR WONDERFUL WORLD, but have not been able to secure his address. Could you help us in this matter?

We would be most grateful if you could provide black- and-white glossy photographs of Miss O'Keeffe and the painting, "Stables," or suggest a possible source. As this section is now in final production stages and is due at the printers shortly, we will appreciate hearing from you at your earliest convenience.

Sincerely yours,

Nancy Amm

Nancy Amm, Photo Editor

08/21/11e
08/21/2-j

P. S. Enclosed is one of our latest brochures to tell you more about our project. We will look forward to hearing from you.

June 2, 1955

Mr. Royal B. Hassrick
Denver Art Museum
Fourteenth Avenue and Acoma Street
Denver 4, Colorado

Dear Mr. Hassrick:

Yes indeed, we have a number of weathervanes which I could recommend for museum acquisition. Under separate cover I shall send you photographs for consideration.

Included will be the subjects referred to in your letter.

Sincerely yours,

EGH:mh

Milking Cow - #241 325.-
* Steer 202 $425.-
* Eagle in Flight 25 500.-
Eagle 1402 350.

AFA

June 2, 1955

Mr. Henry Rossiter
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rossiter:

During Maxim Karolik's visit I showed him a fabulous decoy which I had on approval and which I finally purchased in spite of the price. A photograph is enclosed. This was found near Pottstown, Pennsylvania, but is of a general type characteristic of the Jersey shore subjects. However, this is quite original in conception and execution. It was originally painted, probably white with a yellow bill and black eyes, but was subsequently scraped to show the wood graining. At that time too, holes for the stick-up pole were made. I doubt whether this is an early example, but it is no doubt 19th century.

If you are interested in it I shall send it to Boston on approval and shall set a very special price of $225. on this real find.

It just occurred to me that we are including it in our Folk Art exhibition which opens on June 14 and will continue until the first of July. If you are interested, please let me know at once and I shall not have a sales price on it but will take a chance on your liking the original when you see it after the first of July. I wish, however, that you could come in to see the entire exhibition as there are some really exciting examples included. Besides it will be fun to visit with you again.

Sincerely yours,

EGH:mh
enc.

June 2, 1955

Mr. Jacob Schulman
29 East Boulevard
Gloversville, New York

Dear Mr. Schulman:

I cannot tell you how grateful I am for your confidence in my judgment. After your telephone call I set two of the gouaches aside and will send both of them to you when the exhibition closes so that you may make a final choice. One is quite abstract and the other is more classical. Both are the top examples in the two styles mentioned. Since we are not eager to dispose of all the pictures, it was a very simple matter to reserve two instead of one and you may take your time making a decision since the gallery will be closed during the months of July and August. The exhibition ends on June 11.

I do hope however, that you will be in New York before the first of July and will come to say hello.

Sincerely yours,

EGH:mh

Head 1949 250.
The Balcony 1949 250

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-115 EAST DOUGLAS AVE.
TELEPHONE AMHERST 2-1964
WICHITA, KANSAS

316 East 66th Street
New York 21, New York
June 16, 1955.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith:

Your letter of June 15th received.

1. You are correct as to my first and second choices of oil paintings: "The Fog Lifts" and "Movement- Sea or Mountains as you Will" by John Marin. I intend to make an initial payment of $500.00 by July 15th, 1955. It is understood that I expect the painting to be delivered not later than August 1, 1956 in good condition. Full payment to follow.

2. I intend to pay $3500 for the Shahn "Blind Botanist" by July 15, 1955. I expect the frame to be put in condition. The corner joints are open and the inset is crooked.

3. I also expect to pay $2500 by July 15th for the water color "Cape Split, 1930-1942" by John Marin. "Region Rowe, Massachusetts" is cancelled, because of acquiring the oil mentioned in (1).

4. Re: my memorandum of April 21, 1955, "O'Keeffe Cottonwoods #2", I asked you to "let me know" and verbally you had told me you would look up the price;as I did not hear from you I considered the matter dropped and that had a certain influence upon a greater investment in a Marin instead of the "Rowe."

With good wishes,

As always,

Elizabeth

Elizabeth S. Navas,
Trustee, Louise C. Murdock
Art Fund

ESN/rs

Ans. 4-7

The Crittendon
428 W. St. James Pl.
Chicago 14, Illinois

June 14, 1955

Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert.

I was pleased to receive today your letter of June 23rd. and the photograph of Tamayo's "Women Arranging Hair". Though this painting is an example of what I consider to be the artist's best period, I have seen so many others of this period that I like better, that I feel are more imaginative, that I feel I should save you the trouble of sending it to me. If you have a photograph of the smaller gouache that you mention in your letter, perhaps you could send it to me. Otherwise I would certainly appreciate if you would send it to me on approval as you suggested. As I began to doubt that I would get an answer to my last letter to you, I recently made a firm offer on two other Tamayos, his "Dance in the Sun" and "Woman Sculptor". Therefore, whether or not I could buy your gouache depends partly on whether I can have "Dance in the Sun", which is not certain. I plan to keep the other painting but would like a pair if possible.

I was sorry to hear of the unavailability of what is by far my favorite Shahn. I did, actually, inquire about it when I saw it in your gallery and was told that it was not for sale. I only hoped, when I last wrote you that it might now be available. Should you be able to get it at a later date, I should like to hear about it.

Sincerely yours,

M. H. McCormick

Michael H. McCormick

GRACE BORGENICHT
GALLERY

61 EAST 57 STREET · NEW YORK 22 · EL 5-3951

June 23, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of June 22nd. I will be pleased to appraise the painting by Lee Gatch but in order to do so fairly, I will need more information.

Our records show that a picture titled "Vigil Lighters", purchased at auction from the Parke-Bernet gallery in May, 1954, approximates the dimensions you give. If this is the picture in question, I would value it at $600.00. If, however, this is not the picture you refer to, I would appreciate receiving the title and date, which would enable me to make the proper appraisal.

Sincerely yours,

Grace Borgenicht

Grace Borgenicht

GB/rs

June 15, 1955

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I received a letter from Mr. Bahan, then in Rome, requesting that no action be taken in connection with the John Marin painting. This is now in our possession and we are following Mr. Bahan's instructions.

However, I am writing to make sure that the insurance claim will not be forfeited by this delay. Won't you please let me know.

Sincerely yours,

EGH:mh
cc: Mr. E. R. Bahan

JACOB SCHULMAN
~~XXXXXXXXXXXXXXX~~ 29 East Boulevard
GLOVERSVILLE, NEW YORK

June 23, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am pleased to acknowledge receipt of the two gouaches. I will return one when I make a decision as to which I desire.

Will you please advise me when it would be convenient, since you advise you will be closed during July and August.

Thank you for your consideration.

Sincerely,

The John Warren Homestead
305 Warren Street Brookline 46, Massachusetts

June 11, 1955

Dear Mrs. Halpert:

Thank you so much for sending me the announcement about your forthcoming exhibit. I do wish I could be in New York during that time but imminent deadlines on the Rockefeller catalogue preclude my moving an inch away from home at the present time!

As I have already corresponded with you, with a view toward purchase, concerning two of the items (13, crane decoy; and 20, still life and stencils) I am wondering if you will not give me a price and allow me to consider them now, as I understood from you at the time I wrote that they were not for sale? I am sorry that circumstances make it necessary for me to explore this by correspondance rather than in person.

With best wishes,

Sincerely,

Nina Little

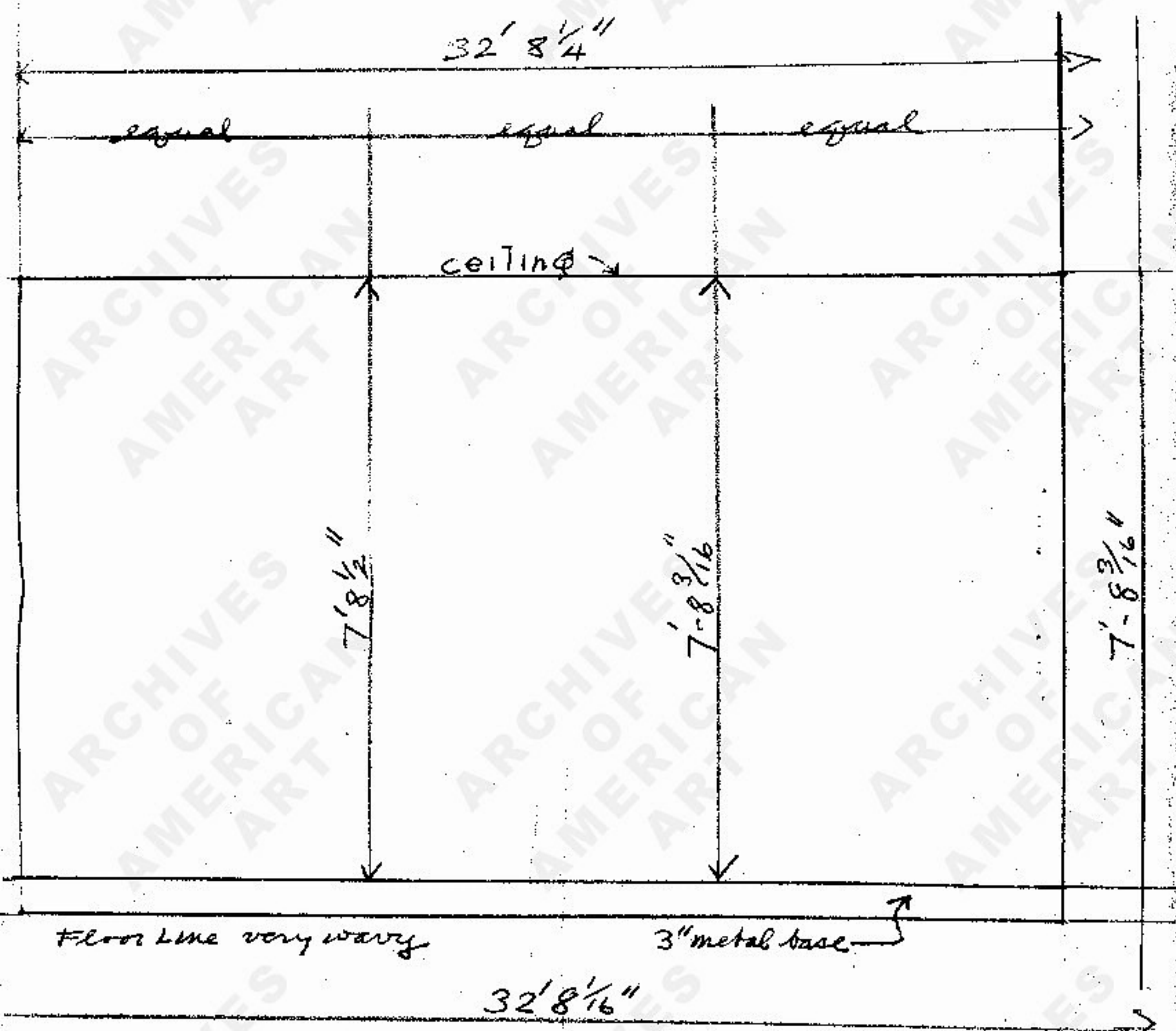
Nina Fletcher Little

1255 N. State St.
Chicago, Ill.

it seems unlikely that I can make the trip personally, I should like to discuss this matter with you shortly. During Fred Wight's visit in New York, we talked about this and he offered to make the selection for me - with your help. However, it might be more logical for an exchange exhibition between the two galleries, such as we conducted with Boris Mirski a good many years ago - that is we would send you a show of our artists and additional selections and you would send us an exhibition of your artists plus some additional selections to make a more inclusive Los Angeles group. Think about this and let me know your ideas on the subject. If I were not so tied I would fly to the coast for a week and we could work this out together, but I doubt whether I can make it with all my obligations.

Sincerely yours,

EGH:mh



Copy of measure by J.N. Lacy 6/14/55

Mrs. Edith Gregor Halpert
June 15, 1955
Page Two

(if your arrangements for shipping are all laid on here) it will not be too late for us to sit down together and I could probably convey something in addition to what the photographs tell you. At the other end of my stay in the East, I shall be able to see the opening if it is as early as September 13.

Now for another subject: I heard promptly from Walter Louchheim that he has been back at the Phillips Gallery, and he would like to know about No. 40 in the catalogue, BOAT FANTASY, DEER ISLE. MAINE SERIES NO. 30. Is this painting within his reach? If so, at this point I should perhaps not come between such interested and interesting parties.

Ever yours,

Frederick S. Wight
Director of the Art Galleries

/dp

His address is: Walter C. Louchheim, Jr., 2824 O Street N. W., Washington, D. C.

Wrote something

June 16, 1955

Mrs. Stanley J. Wolf
1 Shore Road
Kenilworth
Great Neck, Long Island

Dear Mrs. Wolf:

When I telephoned I discovered that you had left on a trip.

In my sleepy state early mornings, when I talked with you, I am afraid that I did not make myself clear to the effect that I would like to have the Aronson sent here. Can you arrange to do so at your earliest convenience and naturally before the gallery closes for the summer months -- on July 1st.

I hope you and Mr. Wolf are enjoying your vacation.

Sincerely yours

EGH:ls

AFA

St. Paul 2 Minn 6.6.55

Dear Mrs. Halpert:

Your offer of 250.00 dollars is accepted and a autographed copy of your book over weather vanes when it is printed would be very much appreciated.

I am enclosing a biography of Mr. Daniel Rogers Noyes the first owner of the whale. His son Winthrop never married and is now deceased.

Sincerely yours
Charles Petersen

Irvine

322 Irvine Ave.
St. Paul 2. Minn.

New Republic

1824-26 JEFFERSON PLACE, NW WASHINGTON 6, DC

Michael Straight, EDITOR

June 6, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith Halpert:

Thank you for your very kind letter of June 2. I am most grateful for your suggestion. Our budget for the present is expended, but our interest in art understanding is, of course, a continuing one. We would at least welcome an appeal from Mr. Rossiter or Perry Rathbone for next year or the year after.

Sincerely yours,

Michael Straight

MS:r

WILLIAM C. WHITNEY FOUNDATION
120 BROADWAY
NEW YORK 5, N.Y.

June 21, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have for acknowledgment your letter of June 6, 1955. Mr. Rose left last week for an extended European trip. When you write again, after your visit to Boston, the letter will be included in the file to be examined by Mr. Rose prior to our October Meeting.

Sincerely yours,

Harriett Eviason

Assistant Secretary

HE:RS

June 1/55

HENRY R. JOHNSTON
P. O. BOX 328
PONTE VEDRA BEACH, FLORIDA

Dear Miss Halpert:- Thank you for sending us the two photographs, which I am returning under separate cover.

We are going to Europe next month to return in late October. If we do not see anything for the chimney breast that appeals to us more — artistically and price-wise than Miss Liberty we will get in touch with you when we get back.

Meanwhile, many thanks.

Henry R. Johnston

June 21, 1955

Mrs. Elizabeth Navas
316 East 66 Street
New York, N. Y.

Dear Elizabeth:

1. As I advised you, I wrote to Phillips and am still awaiting his decision regarding "The Fog Lifts". In any event, you will be assured one of the two -- either "The Fog Lifts" or "Movement - Sea or Mountains as you Will" by John Marin at $5000. Regarding the final delivery date I am afraid that we shall have to consult Fred Wight since we had agreed originally that all the paintings would remain in the show until the final closing. I can let you know about this later.

2. I hope that the frame on the Shahn can be put into condition. As you know, he makes these himself and they invariably open at the corners, but I can do nothing about turning the frame making over to a professional. I shall discuss this with him.

3. We have the "Cape Split, 1930-1942" by John Marin set aside and it will be delivered at your convenience. The other water-color has been replaced in our stock.

4. When you spoke to me, and subsequently wrote that you wanted to buy the O'Keeffe painting "Cottonwoods #2" at $1800 instead of the $2000 she had set on the picture, I wrote to her and she agreed to accept $1800. Thus in sending the sales report of the exhibition I included this as an actual sale, payable in 1956. Your subsequent decision frankly is placing me in one of the most embarrassing positions for obvious reasons. Even if I could recall the names of the people who wanted the painting during the show, it is always difficult to advise a client that a picture had been released after we state it is sold -- O'Keeffe would be aware of the change and the situation would be a difficult one for me in relation to our future relations. I am sure that you understand my position in the matter and hope that you will reconsider.

Sincerely yours

EGH:la

perfect.

I am glad I had such an opportunity to get to know you. But as for me late conversation I can't figure out whether to be glad or sorry to discover that I am not married to a rare specimen of man. I feel sorry for all those who have to work with them. And I know.

But I didn't plan to carry that on again. My intention was to say

CHARLES GORDON BEARCE
EIGHTY-SEVEN PORTER STREET
MELROSE 76, MASSACHUSETTS

From the size of the moulding you can determine the extra amount of canvass required.

Enclosed also is a set of sketches describing the Protect Art stretchers available in all sizes and their basic prices.

Delivery of the large 8' x 10' stretchers will be within 4 weeks from receipt of order.

Shipment will be made via Railway Express.

It is usual on stretchers of this size that 20 per cent of their price accompany the order.

I trust this is the information you desire and that I may be of service to you.

Yours truly,

Charles G. Bearce

Charles Bearce

June 16, 1958

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Alfred:

The two paintings I had in mind when I wrote to you are not at the gallery at present. One of these, "Golden Gate", was purchased by the Metropolitan Museum a short time ago and the other is in the exhibition I was asked to arrange for the State University of Iowa. This will continue through August.

May we resume this matter in September? The gallery will be closed during July and August and we are hoping to get some new pictures by Sheeler for the fall opening, when I shall get in touch with you promptly.

Please let me know whether that is satisfactory.

Sincerely yours,

EGH:mh

POL
Marin / Wight

June 23, 1955

Mr. Walter C. Louchheim
734 - 15th Street, N.W.
Washington, D.C.

Dear Mr. Louchheim:

Frederick Wight has been in communication with me regarding your interest in the work of John Marin. He also mentioned that you were interested in Boat Fantasy #40 in the catalogue. This painting, as you will note in the catalogue, is in the collection of John Marin, Jr., who received it from his father and who, I am sure, will not want to part with it. However, again referring to the catalogue, you will find a number of the paintings listed as collection of the estate of John Marin or the Downtown Gallery. Both categories are in the available group. The prices range from $1000. to $4000. and I shall be glad to give you specific prices on the following numbers if you so desire: Numbers 9, 11, 23, 45, 46, 59, 61, 62, 63, 65, 68 - as well as oils with the same credit.

We also have a fine cross-section of Marin's work in both media at the gallery in the same price range.

Sincerely yours,

EGH:mh
cc: Mr. Frederick Wight

UNIVERSITY OF CALIFORNIA

Art Galleries
LOS ANGELES 24, CALIFORNIA

June 24, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

What can you tell me of Georgia O'Keeffe's movements, and how difficult is it to get to Albiquiu? I am seriously thinking of showing some Stieglitz photographs at the time of the Marin show and I realize that I must do a little coordinating, what with Dorothy Norman and Georgia O'Keeffe.

Perhaps I should coordinate their interests by impersonating Stieglitz.

Ever yours,

Frederick S. Wight
Director of the Art Galleries

/dp

Ole Henrik Moe,
c/o Castberg,
Route 1, Box 582 E,
Aptos, California.

Aptos, June 18th, 1955

Mrs Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, 22, N.Y.

Dear Mrs. Halpert,

Many thanks for the Shahn photographs. I'll certainly be able to get the three missing ones from the people you suggested directly. I enclose check of 6.75 dollars to cover the expenses.

Very sincerely yours,

Ole Henrik Moe

June 10, 1965

Mrs. B. Sugerman
Gladstone, New Jersey

Dear Mrs. Sugerman:

All canvases expand and contract in relation to atmospheric changes. It is best to leave the picture alone and it will right itself as soon as the humidity is reduced.

If you find that the Marin is still buckled in the fall, please bring it in and we shall advise you regarding the matter. No doubt it will require merely adjusting the keys in the four corners. I shall look forward to your visit in any event.

Sincerely yours,

EGH:mh

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1955 JUN 27 PM 12 38

(37)

NA156 DL PD=WASHINGTON DC 27 1219PME=

MRS EDITH HALPERT=

=32 EAST 51 ST

=SORRY FOR DELAY IN ANSWERING DUE TO ABSENCE AND TO HOUSEGUESTS AM UNABLE TO PURCHASE ANY MARIN THIS YEAR SO YOU ARE FREE TO SELL THE FOG LIFTS. EXHIBITION HAS BEEN WELL REVIEWED AND WELL ATTENDED IN SPITE OF THE SEASONAL HEAT AND WE ARE ALL SORRY TO SEE IT GO.

REGARDS=

=DUNCAN PHILLIPS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

June 2, 1955

Mr. Fred Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I am enclosing a copy of my letter to Mr. Bahan who wrote to me from abroad. The painting has not arrived as yet, but I suppose you made arrangements with Phillips to ship it to the gallery.

No doubt you will have heard from Bill Lane by this time and no doubt there will be an enclosure of a check. He felt that he could not make any larger contribution at this time and is sending you $500. I shall see Micky Lowenthal tomorrow and will try to raise an equal amount or more, and now that John got a refund on the catalogues, he agrees that he can afford to make a $1000. contribution in this case. Thus you can be assured of $1500. and possibly the $500. from Micky Lowenthal. If not I shall make another trial, unless you think that amount will do. Unfortunately, as you know, the Halpert Foundation cannot make any contribution, but if you are strapped for the balance you can depend on me personally or on a contribution from somebody else. Thus you can relax since the payment does not have to be made until the printing is completed.

If your handsome Democrat and her husband, Walter Louchheim, have a sum of $2500., we certainly can produce an outstanding watercolor by John Marin which would do you proud and the Louchheim's. Actually, we have some top examples in that price range. The oils of course would run somewhat higher, ranging from $3500. to $5000., with a few, smaller in dimension, that go as low as $1500. The same applies to the watercolors. So there you are.

I have just been making a date with Nat Saltonstall for Wellfleet. I met him yesterday at Newtown where he is designing bath house facilities or extending the ratty guest house. We had a lovely afternoon and I am very much excited about this addition and feel very upper class having an architect for the first time in my life. Heretofore, with all the building I have done in the New York houses and in the country, I just pointed to the carpenter or

Layton School of Art
1362 North Prospect Ave.
Milwaukee, Wisconsin
June 27, 1955

S.O.S.

Dear Edith:

I don't know whether this letter will find you in New York or Newton. However, to make sure that it will reach you at some early date I am addressing it to the Gallery. This is a letter of desperate appeal to you and in hopes that I might persuade you to view our problem with some charity.

As you undoubtedly know a good deal of turmoil has taken place here on the Milwaukee art front. The culmination of this unrest has found me in the temporary position as acting director of the Milwaukee Art Institute. With this new position I inherited many difficult problems. My chief concern at this particular time is to round out our opening exhibit this Fall with the paintings that are necessary in order to make this a meaningful exhibit of American art. The title of the new show will be "55 Americans '55" and to date I have been able to assemble quite an impressive collection of paintings. In reviewing the scope of the show I find that many of the more important American painters are missing, and these are chiefly those connected with the Downtown Gallery.

I have managed to persuade the Walker Art Center to loan us their new Sheeler. However we do not have a Dove, O'Keefe, Stuart Davis, Kuniyoshi and Marin. Is it at all possible that you might loan us an example by each?

From what I can gather in reviewing the correspondence you have been approached, and there was some possibility, at least this is what our records seem to indicate, that we could have the following pictures:

Demuth	–	"Longhi on Broadway"
Dove	–	"Hardware Store" or "The Red One"
Kuniyoshi	–	"Forbidden Fruit"
Marin	–	"Sea Piece/Sea Scape"
O'Keefe	–	"Horse's Skull & Pink Rose"
Stuart Davis	–	(any good painting)

I am sure that I need not go into any lengthy explanation why it is important that the above artists be included. Please believe me that I am fully aware of the kind of problems that loaning of paintings presents you. However I have no alternative but to appeal to you and trust that you will view my letter kindly. I would greatly appreciate it if you would advise me of your decision.

Dolores and I are tentatively planning on driving East the early part of August. If you are up at Newton, we would certainly like to stop in to pay you a short visit. Dolores joins me in sending you our warmest personal regards.

Cordially,

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 1
NEW YORK

June 19th, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Obviously all these little bills are as much of a headache to you as they are to me. I also haven't been paid for the work on the much argued over "IN THE PATIO", nor do I have any instruction regarding the bill for removing mould, surfacing and replacing correctly in frame on that "Lily" number that came over unannounced with the last batch.

I enclose bills as requested with copies. But I bitterly resent time spent on this and am about to cut it out completely, Miss O'Keeffe or no Miss O'Keeffe.

Very truly yours,

Mrs. Sheldon Keck

CHARLES GORDON BEARCE
EIGHTY-SEVEN PORTER STREET
MELROSE 76, MASSACHUSETTS

June 3, 1955

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

If I address you as Miss and I am amiss, please forgive me.

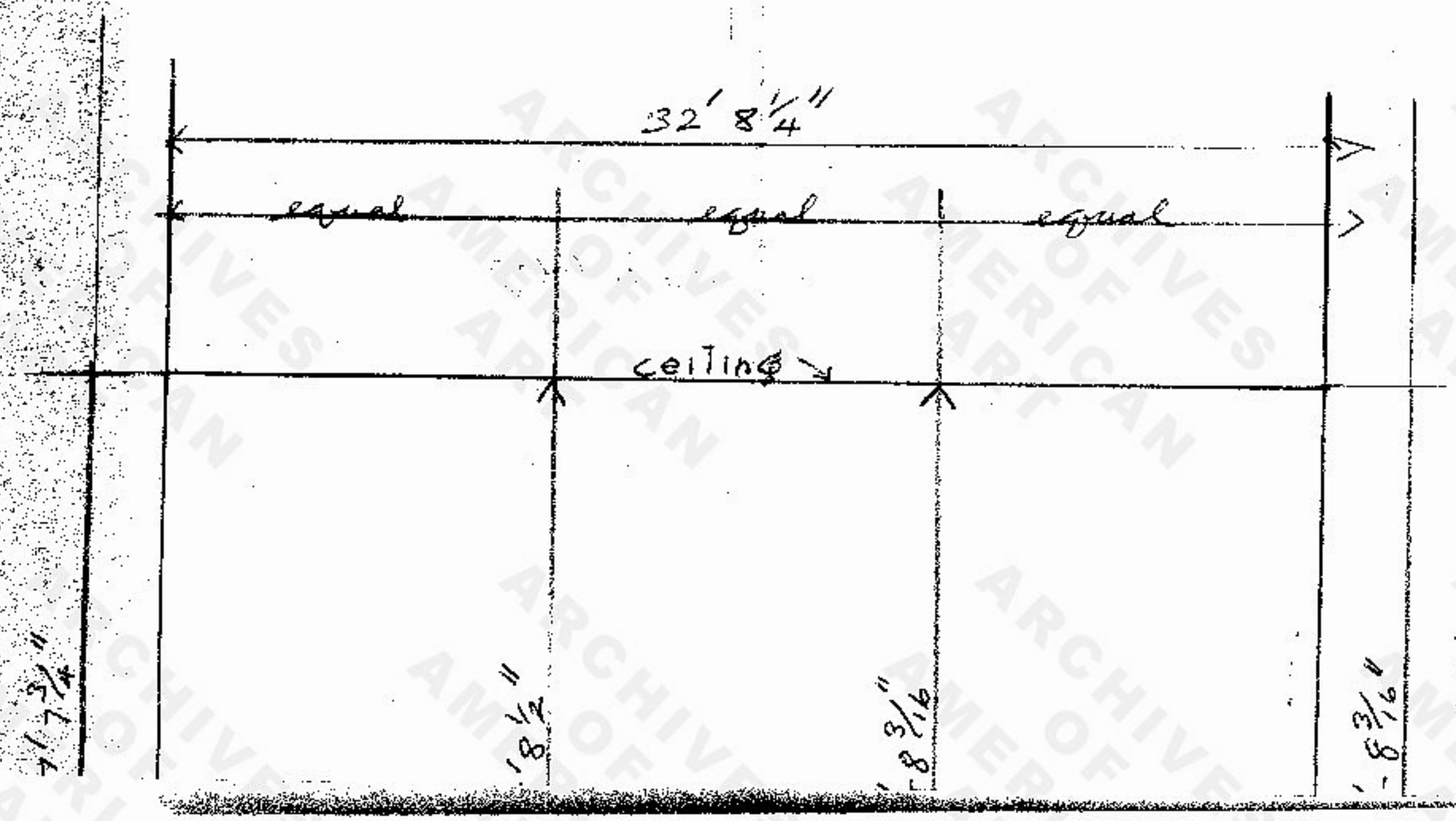
Enclosed are several sketches of the stretchers desired.

The "C" drawing indicates the overall dimension of the stretchers 8' x 10'.

In addition you will find a sketch, Figure 1, illustrating the corner section. However, in this particular instance the corner sections you require and the molding also will be considerably larger. I am enclosing two cross sections of the proper size moulding. This moulding is Kiln dried basswood. The corner sections are cast aluminum. Figure 4 indicates pretty well their general construction.

I do not believe that it shall require anyone of unusual ability to assembly the stretchers when delivered. Detail instructions will be sent with them.

It is, however, impertant that the person or persons that mount the canvass on the stretchers be familiar with this art.


32' 8 1/4"
equal
equal
equal
ceiling
1' 7 3/4"
1' 8 1/2"
1' 8 3/16"
1' 8 3/16"

June 15, 1955

Mr. Norman Geske
Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Norman:

As the fifth of the Doves is expected momentarily, we are prepared to ship the five pictures you selected if you still wish to have them for the summer months and for consideration. Won't you please let me know.

I am so sorry that I was tied down during your visit and was disappointed to find that you had gone when I finally extracated myself. I hope to see more of you during your next visit.

Sincerely yours,

EGH:mh

June 22, 1955

Mr. Leo S. Guthman
1255 North State Street
Chicago, Illinois

Dear Leo:

Thanks for sending the clippings. I had the great pleasure of seeing the original painting during my skip and jump through Chicago some weeks ago. It really is a lulu and I certainly am shocked that the museum would exhibit such bad taste - but don't quote me.

When are you coming to New York? I am leaving for Connecticut on the first of July and hope to see you before then. Otherwise my address will be Eden Hill Road, Newtown, Connecticut, and the telephone number is Garden 6-4508. Perhaps I can coax you out for a swim in my beautiful, primitive pond.

With fond regards.

Sincerely yours,

EGH:mh

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

June 7, 1955

Dear Edith:

Enclosed is my check for $640 in payment of the balance due on invoices of March 10th and March 28th.

Very busy up here as usual but have been feeling pretty good. Do hope you are keeping well.

My very best to you,

Affectionately,

Electra Webb

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

Enclosure
check

June 2, 1965

Mr. E. R. Bahan
Hotel Bernini-Bristol
Rome
Italy

Dear Mr. Bahan:

Thank you for your letter.

The painting is being shipped to the gallery and we shall send it immediately to the restorer for his opinion and will have the matter attended to immediately. However, we shall hold the picture here until your return in September.

The painting was covered under the insurance policy maintained by the University of California and whatever charges there may be for repair will be taken care of by U.C.L.A. However, if you too have coverage we can put in an additional claim of devaluation, but this can wait until you see the picture. The damage is really very slight and I would not be disturbed about it at all, but both Mr. Wight and I felt that it would be a good idea to remove the picture from circulation temporarily so that no further damage would be incurred.

I look forward to your visit in September. I hope you and Mrs. Bahan are having a very pleasant vacation.

Sincerely yours,

EGH:mh
cc: Mr. Frederick Wight

June 27, 1955

Mr. Arthur W. Heintzelman
Print Department
Boston Public Library
Boston 17, Massachusetts

Dear Mr. Heintzelman:

According to our records the following prints were consigned to you on August 13, 1951, for an exhibition to be held in Paris. Since so much time has elapsed, I wonder whether these prints were mislaid in Paris or in Boston. Will you therefore be good enough to check and advise us accordingly.

Kuniyoshi	"Pears, Grapes and Cigars"
Kuniyoshi	"Circus Ball Rider"
Crawford	"Crackup"
Crawford	"Crackup Fragments"
Marin	"Sailboat"
Marin	"Downtown New York"

In addition we sent you a print by John Marin entitled "Sailboat" on April 13, 1954. On this too we should like to have the information.

Many thanks for your cooperation.

Sincerely yours,

EGH:mh

June 27, 1955

Rehn Gallery
683 Fifth Avenue
New York, New York

Gentlemen:

On May 6, 1955, we sent you a painting by Alexander Brook entitled "Little Woman".

Have you had a chance to examine the picture and give me some idea of what the prospects are and at what price. I should very much like to hear from you before we close the gallery for the summer on July 1.

Many thanks for your courtesy.

Sincerely yours,

H:mh

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

June 8, 1955

AIR MAIL

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Everyone seems to have copies of everyone's letters relative to Mr. Bahan's painting. I have asked the Phillips Gallery to ship it to you and you should have it shortly.

Yes, I have a generous letter from Bill Lane together with his check, as I wrote you; and I'm delighted to hear that Mr. Lowenthal is coming through. And what with $1,000 from John, we should be in good case and I am more than grateful to have my advance commitments solidified. I don't feel that there should be any further need in connection with the Press; also, when the time comes they will have books to sell and I daresay you will be picking up a few. When I say a few, I mean quite literally the number which meets your needs, as I feel that the Press already has sufficient support.

I am writing Walter Louchheim, and it seems simpler to send you a copy although I should let him surprise you if he does.blow in.

I wish that you would send me word as to your plans for a Los Angeles New Talent show and above all, let me know definitely what you want me to do about it. You noted, I am sure, that I have had word from Katharine Kuh--communicating with me as Chairman for the New Talent issue of Art in America (February, 1956)--asking that I provide a few names. As I wrote, I do not believe that there is any conflict here; but I would like to have word from you, and it might make sense if you gave Jean Lipman a ring as I do not want Art in America to feel scooped. Maybe I am being hypersensitive.

What about Sheeler and the Sheeler drawing which you might give us in order to release the fund for our needs in connection with the Exhibition? If this is still in the realm of the possible, it would sweeten the fiscal memory of the Show.

June 2, 1955

Mr. Mitchel Wilder, Director
Colonial Williamsburg
Williamsburg, Virginia

Dear Mr. Wilder:

Now that the gallery is about to close for the summer months, I shall devote myself to the Folk Art material and shortly after I arrive in Connecticut I shall send you the material I promised in connection with the objects purchased for your museum by David Rockefeller. Since I appraised the group you acquired, I have the actual list and will be able to refer to my records without any complications.

I hope you will forgive me for being so slow about the matter, but this has been a particularly active season, now that American art has been generally accepted.

And so, you will hear from me within the next few weeks.

Sincerely yours,

EGH:mh

MUSEUM OF ART OF OGUNQUIT

INCORPORATED 1951

Allen Whiting, Associate Director
William I. Homer, Curator
Telephone: Wells 159
OGUNQUIT, MAINE

June 25, 1955.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith;

The paintings and sculpture all arrived in good condition and on time; and many thanks for treating us so well. If you receive a bunch of roses any time in the future, you will know it is from your oldest customer.

The Shahn is gorgeous and is in the center of the wall at the end of the Long gallery. It can be seen through the doorway of the Square gallery, the whole length of the building. The two O'Keeffes are out in the Sculpture court, placed one above the other, and the Gothic art motif of the Brooklyn Bridge is just what the high walls need. Victory is in the place of honor, opposite the wide doorway; the same spot where the Whitney Museum Lachaise was the first year.

Last year, when we had 16,000 visitors, everyone said that we would never be able to assemble such a good show again, but the few people who have been in here for "sneak previews" seem to think that this year's show tops them all. I think that you will be very pleasantly surprised.

Do let me know when you are going to come up, so that I won't be all tied up in some meeting of the local Chowder and Marching Club. You know what a 'sucker' I am for getting mixed up in Civic activities! The private view is on Thursday, the 30th, and of course, you are most cordially invited.

Your sincere friend,

Henry Strater

Henry Strater

HS;pgh

Is this correct

Edwin C. Wilson
On The Hill
Ashfield, Massachusetts

June 25, 1955

To the Downtown Gallery, Inc.,
32 East 51 Street,
New York 22, N. Y.

Check for $300.00 enclosed herewith to apply against the balance of my account. This balance was $525.00 ($700.00 reduced by $175.00 credit for return of Stuart Davis Gouache) and after payment of $300.00 will leave a balance outstanding of $225.00.

Edwin C. Wilson

Edwin C.Wilson

You have my address at 3122 P Street, N.W., Washington 7, D.C. - I am here at Ashfield, Mass. for summer.

ECW

June 10, 1955

Mr. Joseph N. Lacy
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Mr. Lacy:

Thank you so much for your letter and for confirming receipt of the murals. A set of stretcher specifications was received from Bearce, which I am forwarding to you, together with a copy of his letter. A duplicate set will be sent to Stuart Davis so that he too may study the drawings. You will note that Mr. Bearce requires a minimum of four weeks, and therefore all of us will have to be guided accordingly.

If you find this plan satisfactory, will you please let me know at once so that we may put through the order. Also, will you give me the cost allowance against this new method of mounting so that I shall be prepared for the exact difference in the amount. I am referring to the figure you have received locally or otherwise for mounting the mural directly on the wall, as we are planning to pay whatever difference may be incurred.

Thank you for your courtesy.

Sincerely yours,

EGH:mh
enc.

June 23, 1955

Mr. Michael H. McCormick
The Crittendon
428 St. James Place
Chicago 14, Illinois

Dear Mr. McCormick:

Thank you for your letter.

We have only two Tamayo's in our collection. A photograph of the larger and more important example is enclosed. You will also find this picture reproduced in the Tamayo book.

Since I purchase these paintings outright, I not only use my judgment and experience but choose on a very personal basis. In my estimation this is among his great examples, combining the modern idiom with his Indian heritage. The price of this painting is $1600.

The other is a smaller gouache of the same period measuring 18 x 24½". It is much more subdued in coloring and represents the back view of women bathing in a pool. The price is $750. Incidentally, since the gallery closes for the two summer months - July and August - one or both of these pictures can be sent to you on approval if you so desire. Otherwise all mail addressed here will reach me at my home in Connecticut and will be taken care of at that end.

The Shahn you refer to was borrowed from a collection during the exhibition and is definitely unavailable as we have tried repeatedly and have offered a large profit to the collector - unsuccessfully.

The most productive period for the artist is the summer and I shall be glad to let you know when the "new stock" arrives from Shahn in September. We have received only two paintings from him since his one-man show, but hope he will be a little more prolific this summer.

Sincerely yours,

EGH:mh
enc.

June 21, 1955

Mr. Lee H. B. Malone, Director
Museum of Fine Arts
Main & Montrose Blvds.
Houston, Texas

Dear Lee:

I am very gratified with the newly aroused interest which now exists in Texas in connection with American Folk Art. As you know Miss Hogg purchased some outstanding examples in the sculpture field. In a few days you will probably see some equally outstanding examples in portraiture acquired by one of your trustees. Incidentally, both ladies seem to have extraordinary taste in selecting the cream in the field.

It occurred to me that sometime in the future you might wish to have an inclusive exhibition of folk art. As a pioneer gallery in the field, we have a most comprehensive selection in every medium, both painting and sculpture, and fortunately retained during the twenty-five years of collecting many of the major examples for future disposal. As you know too, we have made up entire collections for Mrs. John D. Rockefeller, Jr. (now in Williamsburg), the Shelburne Museum, the Honolulu Museum, and have contributed largely to the Karolik collection about to be given to the Boston Museum, the Garbisch collection, and of course to the art museums in Chicago, Detroit, Youngstown, Wichita, Kansas City, etc., etc.

It would be nice to beat the gun in Texas by putting on a really great exhibition. Perhaps you will be in New York when we reopen September 6 after a two months vacation. My experience has been that folk art is almost invariably followed in collections with contemporary American art.

My best regards.

Sincerely yours,

P.S. By golly, this has developed almost into a sales letter.

UNIVERSITY OF CALIFORNIA

Art Galleries
LOS ANGELES 24, CALIFORNIA

June 24, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have just gone downtown to get the selection of painters rolling and dropped in on Felix Landau who tells me you may be going to do a gallery exchange show instead. This may well be best since it has come up, as I don't want Felix to feel that I am taking the play away from him.

But I do wish you would shoot me back word by return mail, letting me know. I have spoken to Paul Kantor since his gallery closes in July and would like to get that undone by hand. Fortunately I haven't said a word to Perls.

In all haste,

Ever yours,

Frederick S. Wight
Director of the Art Galleries

/dp

Rome June 6, 55

Mrs Edith Halpert
The Downtown Gallery
32 E 51st st
New York -

Dear Mrs Halpert -

We have your letter of June 2nd regarding the damaged painting.

As we requested previously, we want the painting to remain untouched until we see it in September. At that time we can determine what course to take regarding the insurance and also act on its restoration.

Thanking you, I am

very truly

E R Baham

June 27, 1955

Mr. Robert McIntyre
Macbeth Gallery
11 East 57 Street
New York, New York

Dear Mr. McIntyre:

As we close the gallery for the summer on July 1, I am writing to ascertain when you plan to ship the paintings by Dove and Marin, selected for exhibition on May 16, 1955. If you can give us the information we shall arrange to have someone here to accept delivery.

Thank you for your courtesy, and have a nice summer.

Sincerely yours,

EGH:mh

June 16, 1955

Mr. Milton C. Rose, Secretary
William C. Whitney Foundation
120 Broadway
New York 5, New York

Dear Mr. Rose:

Thank you for your letter.

I expect to be in Boston very shortly and shall discuss the matter with Mr. Rossiter and Mr. Rathbone, who in turn will communicate with you long before your October meeting.

Sincerely yours,

EGH:mh

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

June 23, 1955

Dear Edith:

The paintings by Ben Shahn which you so kindly lent to our exhibition "Memorial In Search of An Artist" will leave here by Shattuck's Express on Wednesday, June 29th. You may expect delivery sometime during the morning of Thursday, June 30th. I trust this will be convenient.

The exhibition produced results somewhat more startling than we had expected. Beyond being of considerable interest to our Commencement audience, it caused a complete rethinking of the Memorial problem on the part of the Board of Trustees. The original plan to invite two or three of the artists who were represented to submit specific sketches has, therefore, been abandoned while our Alumni Committee reworks the whole problem. I have great hopes that we can proceed constructively.

My thanks for your very real help in lending to the exhibition.

Sincerely yours,

Bart

Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

bhh/t

Mrs. Samuel Yochelson
334 Woodbridge Avenue
Buffalo 16, New York

June 8, 1955

Dear Mrs. Halpert:

Just a word of sincere appreciation and thanks for your kindness Friday.

I shall try to the best of my knowledge and ability to follow up on your suggestions - and shall keep you informed.

Could you please put me on your mailing-list so that I may be better acquainted with what is going on in the exhibition world. also do you have any publications you recommend. I do have about everything ever published on "Jews In Art" or "Jewish Art" - and I do not mean to be chauvinistic about it - It just so happens that my interest began during Hitler's time - 1937 - and I was appalled by his destruction of so creative a group as the Jewish people are - and I set about collecting material on the subject - from all corners of the world -

However, that is in the

Department of Art

June 8, 1955

AIR MAIL

Mr. Walter C. Louchheim
734 - 15th Street, N.W.
Washington, D. C.

Dear Walter:

It was good to talk to you on the phone; and I am sorry that we did not connect with Katie. When I got back I found we were overwhelmed for the week end, and I daresay she was too. We shall meet in Chatham this summer.

I have put out a feeler with regard to a Marin for you and can tell you that you can do much better than I realized for the sum you had in mind. You won't get a major oil for this amount, but you can get a really good water color. There is a wide range in evaluation of Marins as I look over the insurance list. This means, however, that a certain number of collectors willingly paid a high price--some about four times which you had in mind-at an early date. This was doubtless deliberate on their part with a view to sustaining the artist, and it certainly must have helped his prices across the board in the early speculative days. But this does not mean that you cannot get a very good Marin water color indeed for $2,500, nor does it mean that there is necessarily a qualitative difference between high and low price.

As you look around the Show you will see that a very large number of Marins are either in museums or will go from their present owners to museums; and I do not feel that Marin values are uncertain quantities. If you set him over against comparable European values, he is still very low priced indeed.

If you want to follow this up, note in the catalogue paintings which belong either to the Marin Estate or are in the hands of the Downtown Gallery. And there are others, of course, in both these categories which you could see if you look in at the Downtown Gallery and talk to Mrs. Halpert when you are next in New York--and let me know what comes of this. I don't mean to be officious, but I can't help but take an interest.

Ever yours,

Frederick S. Wight
Director of the Art Galleries

FSW:ys
cc: Mrs. Edith Gregor Halpert

June 15, 1955

Mrs. M. Potamkin
632 Foxcroft Road
Elkins Park 17, Pennsylvania

Dear Mrs. Potamkin:

I am so sorry to have missed you when you called at the gallery last week.

Mr. Marin told me that you were interested in a painting by Venard. This painting was purchased in Europe by one of our clients, together with other European examples, but she has subsequently decided to concentrate entirely on American art and would like to dispose of this picture. She paid $350. for it, and while Venard's prices have risen considerably in the last year, she is willing to accept that figure. If you are interested, please let me know.

I look forward to seeing you before the gallery closes for the summer months - on July 1.

Sincerely yours,

EGH:mh

Te 4 0584

Mrs M. Neilson

2 Iselin Terrace

Larchmont,

C16 6/10/60

wants to sell

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

Edgar P. Richardson, *Director*
Wm. A. Bostick, *Secretary & Business Manager*

Phone TEmple 1-0360

June 2, 1955

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

As you may know Mr. Richardson left yesterday morning for Europe and will not be back until September. He asked me to acknowledge your nice letter of May 27th to him and the draft of the "pool meeting".

He is equally grateful to you for your plans in connection with the Archives -- which is indeed a wonderful plan and will help us very greatly here.

We all enjoyed very much seeing you here in Detroit and also hope you will find an opportunity to come back soon.

Sincerely yours,

Paul L. Grigaut

Paul L. Grigaut
Associate Curator
of Western Art

PLG:gg

June 24, 1955

Mr. Nathaniel Saltonstall
53 State Street
Boston 9, Massachusetts

Dear Nat:

I finally succeeded in getting a snapshot of the barn.

It is most discouraging to have any work done, particularly in New England. You saw the two estimates which you agreed were out of hand and Mr. Perkins sent another group of plumbers, diggers, etc. last Saturday and promised to give me the final estimate on Monday. To date this has not been received.

I doubt whether it is necessary to send material specifications as Perkins will list the materials after he assembles the data from all the other specialists. Then I can send you his specifications for approval. The materials are being simplified and he has some suggestions which I should like to have approved by you - when I receive his final estimate etc.

Yesterday I ran into Bill Kemper as I came out of the ten cent store loaded with moth balls, but he did not have time to stop off at the gallery for a chat.

You will hear from me shortly.

Affectionately yours,

EGH:sh
enc.

June 9, 1955

Mrs. Lawrence Fleischman
19480 Burlington Drive
Detroit 3, Michigan

Dear Barbara:

It was very sweet of you to write me the note. I too enjoyed my visit immensely. I find it very stimulating to be with young people and also get great gratification when I see evidence of greater potentialities for the American artist in the future. Incidentally, I have been wanting to write to the young man who took me to the airport, but very stupidly mislaid his card. Can you furnish his name and address, but don't tell him I forgot since I found him utterly charming.

And I am delighted that you got rid of the measles situation.

My best regards, and do come soon.

Sincerely yours,

EGH:mh

finest exceptional in quality.
I am looking forward with a
great of eagerness of seeing you
again in the fall, at which time
I hope for a peep into the
warehouse? Remember the
carved eagle you promised?
I only wish I could say I
had a leisure summer in store
for myself - instead it is crammed
with chairmanships, etc. and lots
of hard, laborious work.

Hastily, but sincerely
Mrs Charles L. Bybee
Faith P. Bybee

Thurs.
June 23rd
1955.

P.S. The chalk
pieces can be packed separately
& expressed to my
home address.

June 10, 1955

Mrs. Reginald Marsh
240 East 15 St.
New York, New York

Dear Mrs. Marsh:

If you would like to see the Kuniyoshi after its cleaning, you may do so at your convenience. The painting has just been returned and is tremendously improved.

Sincerely yours,

EGH:mh

June 21, 1955

Mr. Joseph N. Lacy
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Mr. Lacy:

After studying the details of the stretcher, how do you feel about the project? Davis is quite elated with the idea and I hope that we can send through the order to Mr. Bearce.

I sent your letter to Davis and needless to say, he is greatly disturbed about the fact that the picture, in any condition mounted or otherwise, would be so vulnerable. I thought it wise to enclose a copy of his letter to me. As I recall, Mr. Saarinen spoke of having a rail as protection or some plastic covering. There must be some way of protecting the mural from the students, or make it inaccessible. Incidentally, are you planning to be in town in the near future? Perhaps it would be a good idea if Davis, you and I sat down and discussed all of this in detail and make final decisions, so that the matter may be promptly settled. Dont you think so?

Furthermore, I should very much like to get the cost figure of the original installation, so that I can be prepared for the cost difference. Wont you be good enough to send me this figure at your earliest convenience.

Also, in Davis' letter, he mentions his concern regarding the rolled up canvas. Can this be take dare of?

I am sorry to keep bothering you about the matter, but we are closing the gallery for the summer on the first of July and I am very eager to leave New York with a free mind, and I am sure that you will be equally glad to get this out of your hair.

Many thanks for your courtesy.

Sincerely yours

EGH:a

THE MUSEUM OF MODERN ART — TWENTY-FIFTH ANNIVERSARY

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

June 17, 1955

Dear Edith:

Thank you for your letter of June 15th about the Sheeler paintings. It would be much better for me to put the matter off until September, since I shall be abroad this summer and we will not have another meeting of our Committee on the Museum Collections until the fall. I shall look forward to hearing from you when the Sheelers arrive.

Meanwhile, many thanks to you.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

June 15, 1955

Mr. Harris K. Prior, Director
Munson-Williams-Proctor Institute
312-318 Genesee Street
Utica 4, New York

Dear Harris: (may I?)

Immediately upon receipt of your letter, I communicated with Zorach and very fortunately, he found the drawing which preceded the sculpture in your collection .

I am having this drawing matted and will send it to you within the next week. The check for $25.00 may be made out directly to Zorach, who too is touched by the desire of your anonymous doner to make this contribution.

Sincerely yours,

EGH:mh

Dear Edith,

Did you know that two legs of the wooden mold horse were broken and just glued together. It is going to be quite a job to restore him.

Love E.W.

Could you send me the photos of the two items not paid for Yellow basket with Flowers and Mass Fruit piece. Also the prices. I would like to get this cleared up with you. Hard for me to know them .

June IIth. [1955?]

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

Dear Edith,

Good to hear from you but you sound as bushed as I am. Guess we both had better take off for the Alaskan Penn. for a month or two.

I found your two still life's on loan and I have them here in the house as there may be a chnace that the truck will be going down very sooh and by truck I mean station wagon. Would you rather have me send them off to you by express so that you can hang them in the next show?

I replaced them with two small pastels of Vermont characters that I bought from Mr. Mc Kearin two years ago. I believe that I wrote to you that I had never hung the big religeous one before but now that I have taken these two down I have put that in that room where the landscape was. I think you will like it better there.

Am so glad that you like the Storey of The Shelburne Museum. You are not serious are you that you want a doz of the books. They cost $3. Will not send them unless you write again.

I think that the wooden head is very fine but I do have a fine collection and I must say no.

The blue heron I will take for the Decoy collection as I think it is so interesting. Am getting on very slowly with the setting up of the decoys a tremendous job.

I will send some other photos to Miss Pinkney, you select them. I never saw the clipping of Mr. Webb and myself in the Northshore. Are you sure it is us. I doubt it.

This is a busy week for me. Mr. Webb gest a degree of law tomorrow at Norwick University and then Electra Jr. Graduates at Middlebury Monday. Mr Innocenti has been here two days on future landscaping and so it goes.

What do you think of setting up the Merry Go round as a Museum display and not have it work. The more I think of it the poorer it sounds to make a fair out of it. Lots of love and take care of yourself. Aff. Electra

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

June 3, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

To bring you up to date, I have just had a good letter from Bill Lane, together with a check for $500 from the Lane Foundation, a gift to the University, hall-marked for the Marin catalogue - with the provision that proceeds realized from the sale of the catalogue up to the amount of the contribution be applied to a publication fund for ... similar catalogues in the future.

Since we are indebted to you for the impulse behind this contribution, I thought you should know at once.

In all haste,

Ever cordially,

Frederick S. Wight
Director of the Art Galleries

/dp

EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELOO
BRUCE ADAMS

June 4, 1955

Dear Miss Halpert:

This being Saturday I have no Secretary, but I am writing to let you know that the mural arrived in Des Moines several days ago. I will send you the dimensions just as soon as I can get them.

Sincerely

Joseph N. Lacy

...ITECTS BLOOMFIELD HILLS, MICHIGAN - PHONE MIDWEST 4-0026

June 21, 1955

Mr. Gifford A. Cochran
North Salem
New York

Dear Mr. Cochran:

Several Days ago David Rosen the restorer, phoned regarding the Harnett and advised me that he would charge $250 for re-relining the canvas and cleaning it.

He suggested that in the future the painting be kept in a more normal atmosphere as it now shows evidence of humidity effects which separate the original relining from the canvas.

If it is agreeable to you to have this work done, would you be good enough to write directly to

Mr. David Rosen
112 East 10 Street
New York, N. Y.

confirming the order at the price specified.

I certainly think it worth while going into this additional expense in order to protect the picture and to make it more saleable.

Sincerely yours

EGH:la

June 2, 1955

Mr. William J. Lippincott
Associate Director
Museum of International Folk Art
Santa Fe, New Mexico

Dear Mr. Lippincott:

I am enclosing a catalogue of an exhibition opening very shortly at this gallery. A very important selection of American Folk Art will be included, comprising paintings in all media and an assortment of subject matter as well as a very select group of sculpture in wood and metal.

With the current accent on restorations, I thought you might be interested in seeing what there is available in the field of native art, with the hope that your museum will enter into this field in the very near future. In any event, I hope that you will be in New York during this period so that you may see that there are some outstanding examples still available and the possibility of a first rate collection of American Folk Art can be obtained.

It will be nice to see you.

Sincerely yours,

EGH:mb
enc.

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Mr. Landau:

Thank you for your check and for the report of the additional sales. The delay in payment is quite satisfactory.

A copy of "Phoenix", together with the Kuniyoshi, "Girl at Table" will be sent to you shortly. Unfortunately, the only two recent Shahn watercolors, one of which we have not as yet shown here but are holding for the fall opening, are priced at $2800 and $2200 respectively. They are both very exciting paintings and we also have a drawing which may interest you. I shall send you all three photographs and can send one of the paintings and the drawing to you if you wish since the gallery will be closed during the months of July and August. Let me know your wishes in the matter.

In regard to the Marin situation, I should have explained myself more fully. The question of bad taste was brought up by Fred Wight, who felt that a simultaneous exhibition would suggest to the public an exclusive tie-up with one gallery in the locale and would place Wight in an embarrassing position with the other galleries. While I do not agree with him heartily, I can understand his position and therefore wrote you accordingly. On the other hand, as I also mentioned at the time, if you arrange to have several other artists on display at the same time, the Marins would not be as obvious in this imaginary tie-up. In any event we can send you a small group of paintings and etchings as soon as the gallery reopens the first week of September, or if you prefer, earlier. Also, if you decide to have several pictures by O'Keeffe, Dove and Davis and possibly the rest of our group, if the boys deliver some pictures to me, they can be sent to you. Meanwhile, the name Marin can appear in your advertisements. This all sounds very roundabout, but I am sure that you can understand Fred's point of view.

I am still planning to have the California exhibition as the opening event of the forthcoming season and because

~~Walker~~ ~~Art~~ Center

June 16, 1955

Mrs. Caroline Keck
87 State Street
Brooklyn, New York

Dear Mrs. Keck:

In looking through my records, I am somewhat confused as to whether you have been paid or not for the repair on the O'Keeffe painting entitled "Antelope Head with Pedernal", which was damaged in transit from the Walker Art Center. If not, will you please send the bill to me, but make it out in the name of the Walker Art Center.

Thank you for your courtesy.

Sincerely yours,

EGH:mh
cc: Mr. H. H. Arnason

to be in New York next week, I believe, so I thought you'd want his name right away as they'll no doubt be in to see you.

Hope all is well — Everything is fairly quiet here — only one case of measles this week (our baby) and Larry is in Milwaukee.

Hello to all —

Barbara —

DEPARTMENT OF ART SAINT OLAF COLLEGE, NORTHFIELD, MINNESOTA

ARNOLD FLATEN
EDWARD SOVIK
ARCHIE LEEAN

June 1, 1955

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

We want you to know how much we appreciated your cooperation in providing paintings for the St. Olaf College Fine Arts Festival Art Exhibit. An unusually fine collection of paintings was exhibited this year and your valuable contribution added greatly to the success of the show. It was a distinct honor to be able to display the works of John Marin and William Zorach; they added much to the effectiveness of the exhibit.

We trust you have been informed by Mr. Albert Christ-Janer of New York University that the C. M. Russell Gallery asked for your water color paintings for a two week exhibit in Great Falls, Montana. They will return the paintings directly to you following their exhibit.

Again our sincere thanks for your help and cooperation.

Sincerely yours,

Karen Elness

Karen Elness
Department of Art
St. Olaf College
Northfield, Minn.

with consignment

June 2, 1965

Mr. Charles Petersen
322 Irving Avenue
St. Paul 2, Minnesota

Dear Mr. Petersen:

Unfortunately, your letter arrived while I was away on a trip. I hope you will forgive the long delay in my reply.

Thank you so much for repeating the data in connection with the whale. As I advised you before, I am very much intrigued with this object and should like to purchase it for the gallery collection, with the idea that if and when this is sold it will be sold to a public institution. Naturally we shall have to make repairs and provisions to preserve it.

It is very difficult for me to suggest a price as institutions have small funds and cannot pay very much. I would, however, be glad to send you a check for $250., which is about the average price for an early vane in imperfect condition. Won't you please let me know whether this is satisfactory.

We plan to close the gallery for the months of July and August and I am eager to get everything organized before I leave. I shall be grateful for word from you. Many thanks.

Sincerely yours,

EGH:mh

THE WOMEN'S ZIONIST ORGANIZATION OF AMERICA, INC.

Hadassah

136 WEST 52ND STREET • NEW YORK 19, N. Y.
TELEPHONE: JUDSON 6-2700

June 7, 1955

Dear Mrs. Halpert:

I have just returned from Israel and find your letter of June 2nd. I have often wanted to have a nice visit with you in Stamford and chat about our mutual interest - paintings. Let's make it some time toward the end of this month. While my duties as president of Hadassah require my being in my office almost daily, I try to be in the country for a long week-end, and for special occasions am there during the week. A day with you might well be such an occasion! For your guidance, however, Thursday is never possible as our National Board and Executive Committee meet on alternate Thursdays. But Friday, Saturday or Sunday would be fine.

Cordially yours,

Rebecca Shulman

Mrs. Herman Shulman
National President

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

June 27, 1955

Mr. Charles Sessler
1308 Walnut Street
Philadelphia, Pennsylvania

Dear Mr. Sessler:

Thank you for returning the Sheeler material to us.

In checking however, we found that the serigraph entitled "Architectural Cadences" was not returned with the balance of the material. Will you therefore be good enough to check your records and advise us accordingly.

Sincerely yours,

EGH:mh

LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

June 10, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st St.,
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your letter of May 16. I am enclosing check for $296 which takes care of all the sales up to the end of the Shahn show. Since my last report to you I have sold the Shahn watercolor "Mother and Child" for $500, 1 Shahn "Where There Is..." and the Kunyieshi Girl at Table." I will not be paid in full for the Shan watercolor until the end of summer and trust that that will be all right with you.

Please replace the above-mentioned prints for me as well as the Phoenix in color, my one copy of which was sold earlier. Also, I think I have a very good chance for a sale on a recent Shan watercolor or gouache up to $1500. I thought that with your summer closing in view, you might be able to send something out to me.

In regard to the Marina and UCLA, please suit yourself entirely. I had thought that it was sort of a custom for private galleries to have complementary shows with museum-type exhibits, but if there is any question of "bad taste" I will be perfectly satisfied to just have a few of Marin's works around. It occurred to me while writing this, if there are any of Marin's etchings included in the show. Perhaps it would be a good idea to have some of these, if you have them available!

Please let me hear from you soon.

Sincerely yours,

Felix Landau
LANDAU GALLERY

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

June 15, 1955

Mr. Marvin Small
544 East 86 Street
New York, New York

Dear Mr. Small:

About the paintings you returned, I have not received a reply and am wondering what you plan to do about applying the credit to other pictures we have in the gallery.

As you know, we close for the two months of July and August and there are only two weeks left. I would appreciate it therefore if you would drop in to get this matter straightened out. Besides, it is always so nice to see you.

My best regards.

Sincerely yours,

[signature]

EGH:mh

Edith,

I'm terribly sorry, but my interest in art is not hot at the moment. Have been pouring time and money into a new invention. Don't want to spend anything on art now; in fact could even use the $1050. By fall, hope the drive will be over and Art will again reign supreme. If you're up near Millbrook, N.Y., Dutchess County, stop in for cocktails, tea, dinner - or breakfast. I may be down here sweating it out, but Susie and assorted friends will be around.

Marvin

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

June 9, 1955

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your letter of June 2 and, of course, I understand the problems you have in getting through the last rush of closing the Gallery before the summer. I will appreciate receiving the materials on the 14 items which we received from the Metropolitan. As we are making rather rapid progress on the cataloging, this will come in very handily at this time, as we can incorporate such datas as you may be able to supply.

Best wishes to you.

Sincerely,

Mitchell A. Wilder

Mitchell A. Wilder

June 15, 1955

Mrs. Herman Shulman, President
Hadassah
136 West 52 Street
New York 19, New York

Dear Mrs. Shulman:

I cannot tell you how embarrassed I was on receipt of your letter. Through some error my communication was mailed to you rather than to the Mrs. Shulman I had in mind, and possibly the contents were puzzling to you. Forgive me.

However, I am very happy that this happened as it gives me an opportunity to see you during the summer. I am moving to Newtown, Connectidut, on July 1 and will get in touch with you subsequently to make an appointment for a visit. It will be so nice to chat with you.

Sincerely yours,

EGH:mh

June 13, 1966

Mr. Ole Henrik Moe
c/o Thomas Castberg
Route 1, Box 582 E
Aptos, California

Dear Mr. Moe:

I am sending you the Shahn photographs you requested. Unfortunately, three are unavailable. I would therefore suggest that you get in touch with the following, who may have the missing negatives and prints for you.

"Reconstruction" — Whitney Museum
22 West 54 Street
New York, New York

"The Blind Accordion Player" — Mr. Roy Neuberger
21 East 87 Street
New York, New York

"Father and Child" — Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut

Sincerely yours,

EGH:mh

June 13, 1955

Mr. A. Rosenblum
Rosenblum & Kramer, Inc.
46 West 98 Street
New York 25, New York

Dear Mr. Rosenblum:

As I am planning to leave for the summer shortly, will you be good enough to exchange the knobs on the wooden cabinet. Also will you have the panel inserted in my office to cover the radiator screen. I believe you took the measurements at the time.

Thank you for your courtesy.

Sincerely yours,

EGH:mh

National Council For U.S. Art, Inc.

June 17, 1955

Dear Mrs. Halpert:

I have the honor to inform you of your election as a Subscribing Member of the National Council for U.S. Art, Inc. Plans for commissioning paintings and sculpture will soon be undertaken by our Technical Committee. Before definite action is taken, however, it is hoped that every member of the Council wishing to do so will give the Council the benefit of his opinion, both as to appropriate themes as well as to their execution.

Sincerely,

Henry Billings.

Secretary

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

270 Park Avenue, New York 17, New York

Memorandum from Edith G. Halpert

Pl call Mrs Billings
at RH 4-5837

To pick up Davis Color
Slides (from U.N.) at
her home

[June 1955]

June 2, 1955

Mrs. Herman Shulman
Haviland Road
Stanford, Connecticut

Dear Mrs. Shulman:

Now that I am about to arrange for my move to Newtown, I thought that perhaps we could manage to make a date there in the near future.

I did not send you a note of condolence as it was impossible to express my deep sympathy to you. I am sure that you can understand.

I hope that you will communicate with me and that we can manage to get together during the summer. It will be wonderful to see you.

My very best regards.

Sincerely yours,

EGH:mh

[1955] 316 E. 66 St
NY 21 NY

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-119 EAST DOUGLAS AVE.
TELEPHONE AMHERST 2-1984
WICHITA, KANSAS

Dear Edith:
Yours of the 18th rec'd today - 3 days later.
As to "Fog Lifts" - I would need it by September 1956. In the meantime, shall we wait and learn what may be the final date of the exhibition?
I saw C. Cunningham at the Kraushaar Gallery yesterday - Schaacken bergall over the place. On Monday I had seen Floyd G. midst dozens of Marsh works. All a bit staggering.
Thank you for the invitation. I am quite closely confined to N.Y. because of work going on in the Murdock Bldg and panics ever so often. What is the opening date of the S— exhibition?
Not in turn, I assure you.

Hastily
Elizabeth N.

June 27, 1955

C. M. Russell Gallery
Northfield, Minnesota

Gentlemen:

As the gallery closes for the summer on July 1, we are eager to know when you are planning to return the seven paintings forwarded to you by the Art Department of St. Olaf College. Won't you please let us know so that we may make the necessary arrangements for receiving them.

Sincerely yours,

MGH:mh

June 22, 1955

Mr. H. H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

I am now enclosing the Keck bill for the O'Keeffe painting, together with our bill of Hahn's charges for transportation both ways.

As I am too tired to fight with the insurance company, we shall accept this minor settlement, although the painting was sold at a $500. reduction because of the damage.

I look forward to seeing you before leaving for the summer and also in Newtown.

Sincerely yours,

EGH:mh
enc.

you that we weren't going to sell
the picture definitely. However
I did go to you first & I did
tell you about the offer we had
which I know was fair.

We can't sell the Lewandowsky
at any price - not even for what
we paid for it.

We are planning to move to a
smaller apartment & are eliminating
as much as possible at the
apartment to cut expenses & also
that will cut insurance. We are
going to concentrate on the farm.

We may even go to an apartment
hotel - whatever seems right we
will do.

Steve's phone number & explained
that he would like to talk to him.
I should say that he asked me
first if he could have the
picture at $925. & I told him
of my conversation with you &
it was then he asked for Steve's
number which I gave him as
the picture is really Steve's.

I immediately phoned Steve &
told him about our conversation
& how you felt about the trans-
action, but he didn't agree
& I now learn that he
phoned you before talking to
Mr Hansen.

I don't remember saying to

L F

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-115 EAST DOUGLAS AVE.
TELEPHONE AMHERST 2-1556
WICHITA, KANSAS

New York 21
316 E. 66 Street
June 10 - 1955

Dear Edith!
This is to confirm my 1st choice of an oil painting by John Marin, namely
"The Fog Lifts"

2nd choice
"Movement - Sea or Mountain - As You Will" -
providing it is not over $5000.00

If neither of these pictures are available for me, I will have to start all over again.
Always "The Fog Lifts" has been 1st choice with me and since Mr. Phillips has not yet agreed to buy it - perhaps I will be fortunate (Anyhow Mr. Geske does not like it)

As ever
Elizabeth

June 2, 1955

Mrs. Stephen Stone
164 Hartman Road
Newton Center, Massachusetts

Dear Mrs. Stone:

Thank you for your letter.

Natually I am very pleased that you responded to the O'Keeffe painting. It is out on exhibition at the present time, but when it is returned (unless - and this would amaze me - it is retained for purchase) I shall send it to you.

I still regret that I was so tied up the day you were here. It is always so nice to visit with you and your husband, but I was badly stuck with some people I did not know well enough to move out of the show room. I hope that you will be in New York very soon again and that we can have a chat.

If I should get to Boston in the near future, I shall certainly take advantage of your invitation. I have been very eager to see the house and look forward to the occasion.

My best regards.

Sincerely yours,

EGH:mh

June 9, 1955

Mrs. J. Watson Webb
The Brick House
Southern Acres
Shelburne, Vermont

Dear Electra:

It seems incredible that anyone can get so tied down and up as I manage. During the summer months I am planning another reorganization to eliminate the mad activity in the gallery which is of no concern to me really, as it involves being a form of "information please" for various publications, museum directors, artists and the public. Both my time and energies are drained constantly, including practically every evening, frequently until two o'clock in the morning. This all mad and stupid and I am determined to put a stop to it, even if I have to shut the gallery doors and have people ring the bell.

I am sorry to belabor you with my problems, but this is in the way of explanation for my long silence and rudeness. I wanted to write to you the moment the book was received and congratulate you for issuing such an excellent volume. Your foreword is perfect and suggests the quality of the museum itself perfectly. The rest of the text and the reproductions are extremely well chosen and "The Story of the Shelburne Museum" is a valuable contribution from every point of view. Congratulations, and I hope that you sell out the first edition, as I expect, by the end of July. Incidentally, I would like to order a dozen copies to present to some of my friends who need this education badly.

With so much to see at Shelburne now, why do you fuss so about any one of the unfinished projects. I know how dreadfully irritating it must be, but you have accomplished so much under adverse conditions, that you can afford to be philosophical about the ll. Anything that depends on other people seems to function that way. Unless one can do the entire job oneself, patience is required. I know, I've had the same experience for years but on a much smaller scale of course.

Tomorrow I am having my library moved to Newtown by truck, together with some other material and promise you faithfully that the first job I will undertake in Newtown,

are trying, not only to do too much yourself, but to offer too much to the public.

Please give my best wishes to Mr. Webb, and do try to relax.

Affectionately,

EGH:mh

P.S. Several days ago Tompkins told me of a Hudson River resist coverlet - blue on old white linen, with a pattern of pomegranates. He will communicate with you.

Peter
ST-95453

only seeing photographs, perhaps I would send you one or two canvasses rolled, so that you could judge them properly.

If you are interested in this idea, perhaps you would reply before the last week in July, as I am going on holiday then for six weeks and mail may not be forwarded.

Yours sincerely,

Margaret Harmsworth

Aaron Bohrod
Paul Burlin

Nicolai Cikovsky

Jo Davidson
Adolf Dehn

Prof. Stuart Edie
Philip Evergood

Harry Gottlieb
William Gropper
Cháim Gross
Robert Gwathmey

Minna Harkavy
Joseph Hirsch
Syd Hoff

Leon Kroll

Sidney Laufman
Jacob Lawrence
James Lechay
S. Lev-Landau
Julian Levi
Jack Levine

Elizabeth Olds

I. Rice Pereira

Anton Refregier
Ad Reinhardt

Ben Shahn
Mitchell Siporin
John Sloan
Raphael Soyer
Paul Strand

George Tabora

Max Weber

Ben Zion

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SS ILE DE FRANCE VIAMACKAYRDO AMAGANSETTNY 20

EDITH HALFERT

32 EASTFIFTYFIRST

NYK

WILL SPEND TUESDAY WEDNESDAY THURSDAY IN NEWYORK WITH YOU

IF CONVENIENT

LOTTA RINGER

32

ROSENMAN GOLDMARK COLIN & KAYE

575 MADISON AVENUE NEW YORK 22

SAMUEL I. ROSENMAN
GODFREY GOLDMARK
RALPH F. COLIN
SYDNEY M. KAYE
WALTER J. PETSCHEK
MAX FREUND
AMBROSE DOSKOW
SEYMOUR D. LEWIS

MURRAY HILL 8-7800

June 1, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Robert Carlen has asked me to send you the enclosed copy of your shipping document by which the Harnett painting, "After the Hunt" was consigned to the National Gallery of Art.

Mr. Carlen has also suggested that I ask you to send me a copy of the bill of sale by which this picture was sold to the Butler Institute in Youngstown, Ohio. He has asked me to press his claim for the damage to the picture in transit and in order to do so, I require a copy of that bill of sale. Will you please send it to me at your earliest convenience.

Very truly yours,

AD:eg
Enclosure

cc: Robert Carlen

B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN
Director

224 LOCUST LANE
STATE COLLEGE, PENNSYLVANIA
TELEPHONE AD 7-2408

June 7, 1955

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

A little less than a year ago I was in touch with you about the possibility of securing an exhibition of Ben Shahn's paintings or drawings for the B'nai B'rith Hillel Foundation here at The Pennsylvania State University. We had never completed such arrangements.

I am writing you again at this time, however, in the hope that we might be able to schedule such an exhibition to coincide with our presentation of the dramatic production "The World of Sholem Aleichem" on November 30, 1955. We would be particularly interested in obtaining, in addition to others of Mr. Shahn's works, the originals of the drawings which he made for the illustration of the programs and the souvenir booklets for this production. I would be very grateful if you would write me at your convenience advising of the possibility of our having the opportunity of presenting his exhibit. Such an exhibit will, I am sure, be of interest not only to the Jewish student body but to the University at large, and we would bring it to the attention of the faculty and students in general, in particular the art department.

Thank you very much for your early reply and for your anticipated co-operation.

Sincerely yours,

Benjamin M. Kahn
Rabbi

BMK:rw

PD w/ phone

June 21, 1965

Mr. Lou Sternberg
207 Woodside Drive
Hewlett Bay Park, Long Island
New York

Dear Mr. Sternberg:

I cannot tell you how sorry I was to dash off promptly after being introduced to you. However, I know you understood.

Perhaps you could arrange to come in some day this or next week. The gallery is now open only five days and I leave at 4:00 on Fridays. We close during July and August.

I look forward with pleasure to seeing you shortly.

Sincerely yours,

EGH:mh

June 21, 1955

Mr. Norman Geske
Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Norman:

The four paintings mentioned in your letter will be sent to you after Lloyd Goodrich will have had an opportunity to see them.

Rather than write a thesis referred to in your letter, I am sending you a catalogue of the recent Dove exhibition which incorporates biographical data and an appreciation. I can, however, tell you something about the availability. When you were here we had in our possession the entire remaining stock of Dove's paintings. There are, at the most, about twenty paintings of museum caliber. As during the past five years, with the recognition that Dove was really the father of the romantic-abstract movement, about twenty museums and every major collection acquired examples of his work. We have not taken advantage of this situation by boosting the prices extensively, but for the next season when we plan an exhibition of his collages which are little known, we plan to price his work in a considerably higher bracket. And this ain't sales pressure.

My best regards.

Sincerely yours,

EGH:mh

Private Mailing Card

UNITED STATES POSTAGE 1 CENT 1

UNITED STATES POSTAGE 1 CENT 1

Downtown Gallery
32 E. 51 St.
N.Y.C.

E E R O   S A A R I N E N   A N D   A S S O C I A T E S

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELOO
WILLIAM V. LINDE A.I.A.
S. GLEN PAULSEN

June 14, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for sending the details of the stretcher.

We are seriously concerned about the lack of anything solid in back of the canvas. Can you tell us whether it is possible to install something like masonite board directly behind the canvas? We are afraid that unless there is some hard surface against the canvas, the students would soon punch holes in it (accidentally or otherwise).

Sincerely,

EERO SAARINEN AND ASSOCIATES

Joseph N. Lacy

JNL:rw

P.S. I am enclosing a sheet giving actual dimensions of the wall to which the mural is to be applied.

J. N. L.

June 10, 1966

Mr. and Mrs. Stephen Kelly
340 East 57 Street
New York 22, New York

Dear Lillian and Steve:

So that the air may be somewhat cleared in connection with the Harnett matter, I want to set the record straight by giving you a chronological report of events concerning this matter.

April 11
A letter so dated addressed to me by Lillian stated that the Harnett was for sale.

April 16
A letter addressed by me to Lillian offering $950. net in cash or $1000. on consignment when the picture was sold, explaining that I had originally sold the picture at cost and that since a profit was to be made that I was entitled to share in it.

Thursday, May 12 or May 19
I telephoned Lillian to invite myself for the weekend and during the conversation asked whether you had made a decision regarding the sale of the Harnett. I was then told that the picture was definately not for sale and that nothing would be done until I had been contacted.

Friday, May 13 or May 20
I received a telephone call from a dealer asking me what I knew about the picture and explaining that it had been offered to him directly or indirectly the preceding Tuesday, two days before I was assured by Lillian that there was no intention of selling it. Because in this business we, the reputable dealers (and I could not be in business for twenty-nine years with a reputation of integrity if I had ever deviated from a course of complete sincerity) give each other whatever information we have. When the dealer suggested that the picture was a fake because it was on the market rather than in my possession, I assured him that it was an outstanding example and explained the situation, stating also that I did not know it was for sale. I told him what the original circumstances were, that I had sold the picture at cost when the market was considerably higher, because

WILLIAM C. WHITNEY FOUNDATION
120 BROADWAY
NEW YORK 5, N.Y.

June 9, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have for acknowledgment your letter of June 2, 1955 addressed to Mr. Michael Straight. He has passed this letter on to me as I am the Secretary of the William C. Whitney Foundation and interested in having the information you supplied. As Mr. Straight informed you, if an appeal is received from Mr. Henry Rossiter or Mr. Perry Rathbone prior to our first Fall Meeting, now scheduled to be held in October, I shall be glad to present it to our Directors. The entire subject of our participation in art projects will undoubtedly be continued at that time.

Sincerely yours,

Milton C. Rose

Secretary

MCR:RS

UNIVERSITY OF CALIFORNIA

Art Galleries

LOS ANGELES 24, CALIFORNIA

June 15, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

In reply to yours of the tenth: I shall look forward to Mr. Lowenthal's $500 contribution and I am very glad to know of the other $1000. Am I right in taking it that this is a gift from John Marin, Jr., with your guarantee? I do not think that there is any immediate rush about the money since I have already committed myself.

I could wish that the money were coming from some other source than John and, in effect, yourself, as I don't want you to be providing an unreasonable amount -- and in the same breath I should like to find the Sheeler fund available for expenses. Between ourselves, too, I realize that the Whitney is more interested in the catalogues which it will order from here (an overrun of the new edition) which will have the Museum's name on the title page, than it is in the copies which it picked up from you. I do not feel that you should both take back books which you have placed with them and be underwriting the very edition which is preferable to them.

I do believe that the Whitney can get rid of a fair proportion of the catalogues which it has before the show opens, and then I am in hopes that McNab will take more than I have on hand and the Whitney could then be drawn on for him.

Now as to your September exhibition: You did not enclose a copy of your July release but I dare say that is coming. I am very glad to play a part for a number of reasons. I like doing things with you and, if possible, for you. And I also like very much to be making a gesture toward the painters I have come to know out here.

Are these to be <u>younger</u> painters? We have a number of painters who are no longer children, who have been showing around this part of the world, say, for ten years, but who have yet to be seen in the East. Enlighten me a little so that I do not give you too mature a group if you want fledglings.

Finally, I am delighted to have your own culling over as otherwise it would be embarrassing for me. In the Art Department here, for instance, I can hardly avoid a clean sweep if I am to live happily ever after.

I shall be getting at this in short order. Having already mentioned it to several people, it occurs to me that I had best wait for your answer to this letter, telling me <u>positively</u> that the show is on as it will be important news out here. I shall be East, as you know, about the middle of August. You will have the photographs long before that but perhaps

It has been a perfect day. The weather has been sunny but not too hot. The day has been full, but not rushed. I have been with people who are fun, and have had no worries.

So maybe that was why. Maybe that was why I have enjoyed myself so much here. This is nothing grand. This certainly is about the most unpretentious gallery one would ever hope to see. We even walked right by it once trying to find it.

It is only a private house, except now, instead of having people live in it, paintings live here. S There are no guards here caressing their holsters. It is peaceful and cool here, secluded from the hurry and worry of the street outside. And it is quiet because it is peaceful, not because you are afraid to speak.

Now I realise that this is not a museum, but a home for paintings. It is the home of my enjoyment of them. For it was here, today, in this quiet house that I first enjoyed paintings.

Written by a pupil at New Lincoln School; Jane Burrows. It was done while on a class trip to Washington, during which time a small group spent some time in the Phillips Gallery.

The Philadelphia Art Alliance

251 South Eighteenth Street · Philadelphia 3

June 23, 1955

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 3, New York

Dear Mrs. Halpert:

The weather vanes have been put in the cases at the Art Alliance, and they really look very well.

In order to keep our records straight, I am enclosing herewith a list showing you the number that we received and the selling prices. There was no confusion about the percentage. We understand that we are to receive 40% in the event of sales, and in order to keep the prices consistent with what you are selling the things for in other places we will not confuse the issue by lowering the commission.

Thank you very much for your cooperation.

Yours very truly,

Dorothy Kohl

Dorothy Kohl
Executive Director

DK/hg
Encl.

thanks for a wonderful day. I can understand why all your children are so fond of you.

Most sincerely

Fran Ferguson.

Irvington on Hudson
New York

ALEXANDRE RABOW GALLERIES
547 SUTTER STREET
SAN FRANCISCO 2
YUKON 2-2593

June 22, 1955

Downtown Gallery
32 E. 51st St
NYC.

Dear Mr. Marin

Do you still have the Tamayo gouache (1943)? If yes could you send me a photo and price

Thanks in advance

cordially yours

Alex Rabow

June 10, 1956

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I am glad that you received the first check against the Marin catalogue. Micky Lowenthal promised to send you a check for the same amount and I can guarantee the other $1000. When is your deadline for the actual receipt of the money?

Many thanks for your offer to help on the California exhibition. Indeed, I am very eager to make arrangements if you can devote time to this project, with all the other things that you have to do at present. My tentative plans are to open the exhibition on September 13, as the first show of the season. The artists represented must be those with no permanent connections in New York and preferably those who have not exhibited here at all. I am enclosing a copy of my Chicago release which will give you some idea of the plan that I have followed in the past.

So that I may have some part in the show, I would prefer to have photographs of about fifty paintings and sculptures, or say the work of fifteen artists to be represented, so that I may make a final selection. Would that be fesible? Landau seems to have several very interesting painters, some of whom have already been publicised in magazines, but are not known in New York. I shall go into this a little more fully when I catch up with my present work.

Meanwhile, my best regards, and again many thanks for your friendly cooperation.

Sincerely yours,

EGH:mh
enc.

the university of nebraska art galleries, lincoln 8

17 June 1955

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sorry too that we did not get a chance to chat when Mrs. Navas and I were in the Gallery. As you probably noted we were looking at the Doves and she is in general agreement with me that THURSDAY is the picture to be seriously considered. I still feel, however, that it would be wise to expose some of our Board to a choice of available pictures. I would, therefore, like to have the following four sent out: THURSDAY, SUNSET, FROM TREES and PARABOLA. LONG ISLAND may be omitted.

Before you send the pictures, however, I would like to have Lloyd Goodrich see them. I am writing him today asking him to drop in for a look. I will ask him to call you if he cannot make it soon in which case the pictures can be sent on to us.

Also, as ammunition could you write me a letter on the subject of paintings by Arthur Dove, their importance, their availability and their present price level. My secretary tells me that this sounds like a theme assignment but I am sure you know what I meed.

May I assume that the prices as indicated are net?

Sincerely,

Norman

Norman A. Geske
Acting Director

NAG:bcs

PHILADELPHIA MUSEUM OF ART



TELEPHONE
POplar 5-0500

PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30

June 10, 1955

Mrs. Edith Halpert
The Downtown Gallery
3 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

In Mr. Clifford's absence abroad, we have received from the Art Institute of Chicago the drawing by Stuart Davis, Windshield Mirror, which was included in the Contemporary American Drawings Exhibition.

As Mr. Clifford did not leave any instructions regarding it, would you kindly let me know whether this belongs to him personally or whether it is being sent to him on approval. We shall, of course, be very glad to keep it until he returns in the fall.

Thanking you, I am,

Sincerely yours,

Gertrude Toomey

Gertrude Toomey,
Registrar.

June 21, 1955

Mrs. E. W. Garbisch
Pokety Farms
Le Compte's Bay
Cambridge, Maryland

Dear Bernice:

With just ten days left before we close the gallery for the two summer months - July and August - I am writing to you in the hope that you will be in New York while the current exhibition is on, and also will see the other paintings that Ed had tentatively selected. Thus far I have succeeded in diverting collectors from the five or six items which I had to include in the exhibition and shall continue to do so if you really plan to pay us a visit.

Isn't it wonderful when one thinks that nothing else is available, someone comes along with a really exciting painting or sculpture. We have been very fortunate this year and I know you always are.

In any event, I hope to see you before we close. It is always a pleasant experience.

Sincerely yours,

EGH:mh

opinion unprofessional and do not display the object at its best. The "Indian with Papoose", the "Turkish Girl" and the figure reproduced (extreme left) in the clipping which appeared in "Northshore" with you and Mr. Webb in the foreground. She is working on a book devoted to Cigar Store figures.

And so, when I do write, it is mighty long. I hope I don't tire you too much. I hope too that I shall see you early in the summer when I am free of the gallery and can induce the Gilberts to drive up for a day. At present they are really sunk and are waiting daily for some news about the republication of the book.

Keep well.

Affectionately,

EGH:mh

P.S. I am sorry about the Wooden Horse. Could one of the boys in Shelburne insert dowels and then glue the legs.

(Mrs. M. McCulloch)
Margaret Harmsworth
201 Rue d'Alesia
Paris 14ème

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York

June 15th 1955

Dear Miss Halpert,

I am writing you to ask you whether you would be interested in showing my work in your gallery. Until 1950 I lived in New York and I remember your gallery because it seemed to me to exhibit some of the best work in New York. I have been living in Europe for the last five years and have been painting in Paris for most of that time. I have had two one-man shows here; at the Galerie Huit and at

June 16, 1958

Mr. Duncan Phillips
Phillips Gallery
1600 21st Street, N.W.
Washington 9, D.C.

Dear Mr. Phillips:

One of our clients who saw Marin's "The Fog Lifts", at this gallery originally, and again at the Phillips Gallery, expressed a desire to purchase the painting with the idea of permitting the continuation of the exhibition tour. During the conversation it occurred to me that you had expressed an interest in this painting when we discussed the show at your opening. Before committing myself therefore, I thought it would be appropriate to write to you to ascertain whether you are still interested in the picture. If so, I can arrange to divert the interest of this person to another example which is available.

I hope you realize that this is not sales pressure on my part, but I merely require the information to help this person's decision.

I am very curious to know what reception is accorded the exhibition in Washington. I still recall with pleasure the afternoon spent with you. Please do remember me to Mrs. Phillips.

Sincerely yours,

EGH:mh

ask the office to send them to me in New York in the very near future, together with a bill.

I have marked the Blue Heron sold, and am glad that it will be included in the Barber collection, since he illustrated it in his own book.

There is no hurry about returning the two velvet paintings. I did not give you the price on these, as I know you are involved with so much expense that I thought you would prefer to wait. In any event, I can give you the figures now. They are:

#1360 "Yellow Basket with Flowers" by Rebecca Adams $425.
995 "Massachusetts Fruit Piece" anonymous 450.

These I consider among the great examples in the medium and have them marked at much higher figures.

I have finally succeeded in purchasing the Whale, formerly owned by the Noyes family, whose trade sign you own. It looks magnificent in the show, but as you know is quite fragile. I don't know just what can be done to preserve it, but shall inquire during the exhibition so that I may give you the information.

Something came up which is of real importance. Many years ago, when the Whitney Museum had an exhibition of Shaker Handicraft (1935), which included furniture, stoves, tools, etc., there were several "inspirational drawings" which at that time Mrs. Force was very eager to buy for the museum and for which I would have given my right arm. None of these were available as they were very rare indeed, in view of the fact that the Shakers were forbidden to paint pictures of any sort. For many years thereafter I tried to purchase such an example, but was not successful. However, last Sunday I was offered one of these important documents and now have it in my possession. It is not actually a picture, but more in the nature of an illuminated manuscript in an all-over pattern, incorporating a series of hieroglyphics and spirit messages in blue, red and black ink. If you wish, I shall send the roll to you before I have it framed.

I think it would be an excellent idea to set up the Merry Go Round rather than take on the responsibility of running it. Perhaps on special occasions like July 4th or one day a month a demonstration can be made. I feel that you

Leo S. Guthman

June 27, 1955

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

It was good to hear from you, and thanks for you very kind invitation. I do not expect to be in New York before you leave for Connecticut, but I have hopes of getting there perhaps in August. If I do, I certainly would like to come up to the country to see you.

Not much new here. Peter leaves for the West Coast on Friday for about a month--he says to arrange some photographic exhibits, and who am I to doubt his story.

Hoping to see you.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

THE CINCINNATI ART MUSEUM

CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT
PHILIP R. ADAMS, DIRECTOR

June 20, 1955

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for letting me know about the problem of Harnett. We want very much to include your Colossal Luck, if that is possible. Before hearing from you I learned about the Butler Art Institute painting and I have asked for it.

I would like very much to borrow one of the other paintings in your gallery and leave the choice up to you. I will write Dallas and see if we can borrow their still life. I enclose another lending form, hoping that we can borrow your picture and another from the gallery.

I have been fortunate in getting the Hicks Peaceable Kingdom from the New York Historical Association and have asked for the one at Albright. However, could you send me a photograph of the one you have, just in case Albright turns me down? Also please send me two photographs of any Harnetts you can lend me.

It is kind of you to suggest additions. I appreciate your interest, but think it too late now to add any new names. This idea can be repeated in ten years or so and with good results. I am sure there are other new artists waiting to be rediscovered. I hope you enjoy a cool and pleasant summer. Thanks for writing.

Sincerely,

Edward H. Dwight

Edward H. Dwight, Curator of American Art

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3787

June 24, 1955

Mrs. Herbert Frank
7054 Westmoreland Avenue
St. Louis, Missouri

Dear Mrs. Frank:

As you requested I am sending the charges in connection with the shipment of the O'Keeffe painting to you.

Railway Express	$4.68
Packing	6.00
	10.68

Sincerely yours

L.A. Allen

National Council For U.S. Art, Inc.

June 6, 1955

Miss Edith Gregor Halpert
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

Some weeks ago I wrote you about the National Council and its plan to place a number of original American paintings and sculpture in the United Nations headquarters here.

Our plans in this undertaking are progressing; we hope to commission the first work in the near future. However, we are not yet in the position to take full advantage of the U. N. Secretariat's invitation to fill the several spaces allocated by it to the United States. In order to afford a larger number of people the opportunity of supporting this project, our Directors have established several new categories of membership. As President Eisenhower said recently, it behooves us as Host Nation to have our finest talents represented by these art works.

If you would care to become a member of the Council I would welcome an opportunity to submit your name. An envelope is enclosed for your reply.

May I ask your kind help in writing promptly so that action can be taken before the end of the year?

Cordially,

Roland L. Redmond
President

P.S. Funds subscribed to the Council are deductible for Federal Income taxation.

Incls.: 2

970 Park Avenue, New York 17, New York

Mrs. Chas. L. Bybee

1909 Olympia Drive, Houston 19, Texas

My dear Mrs. Halpert-

Just a hasty note for the shipping instructions I promised to send along.

The pictures should be forwarded to

Mr. L. R. MICHALAK, Warehouse Supt.,
Westheimer Transfer & Storage Co.,
25 North LIVE OAK St.,
Houston Texas.

Upon arrival he will uncrate same and deliver to my home. They are quite accustomed to this procedure as all the paintings sent to and from the

June 15, 1955

Mrs. Elizabeth Navas
316 East 66 Street
New York 21, New York

Dear Elizabeth:

Immediately upon receipt of your letter, I wrote a tactful note to Phillips to ascertain his decision in connection with Marins painting, "The Fog Lifts". As soon as I hear I shall let you know. In any event, we have reserved "Movement-Sea or Mountains-As You Will", for which John has agreed on $6000. as the price.

We have crossed off from your letter of May 5, 1954, the picture entitled "Region Rowe, Massachusetts", but I presume that you still wish to have, "Cape Split, 1939-1942".

We are also holding "The Blind Botanist" by Shahn and the Georgia O'Keeffe "Cottonwoods #2".

I am writing to you in detail as I seem to have been confused in the past and this will keep the record straight.

Sincerely yours,

EGH:mh



Edith —
Quite late in
sending you these —
But think you will
get a kick out of them —
Best Regards
Truly
Leo

June 27, 1956

Mr. Will Freund, Chairman
Exhibition Committee
Stephens College
Columbia, Missouri

Dear Mr. Freund:

Since we are closing the gallery for the summer months - on July 1 - I am writing to ascertain whether your insurance broker has finally attended to the Dove claim. I know that insurance companies are awfully slow about these matters, but perhaps if you send them the enclosed estimate they might expedite it. We could not wait any longer and had the picture repaired since the Dove collection is dwindling rapidly.

May I hear from you.

Sincerely yours,

35.-

EGH:mh
enc.

June 27, 1966

Mr. Ray Faulkner, Acting Dean
Humanities and Sciences
Stanford University
Stanford, California

Dear Mr. Faulkner:

Indeed you may reproduce the Stuart Davis painting, "Hot Stillscape for Six Colors". The painting belongs in my private collection and it may be so listed, courtesy of The Downtown Gallery.

Sincerely yours,

EGH:mh

AFA

Wunby

June 16, 1955

Mrs. Nina Fletcher Little
John Warren Homestead
306 Warren Street
Brookline 46, Massachusetts

Dear Mrs. Little:

Thank you for your letter. I am sorry indeed that you cannot see the exhibition as there are a number of really outstanding examples included. Unfortunately, both items - No. 13 and No. 20 - have already been sold to two museums. Also, the crane turned out to be a blue heron and possibly would not have interested you.

For some reason or other, I did not realize that you were interested in buying any of the objects. In the future I shall be more aware. As a matter of fact, I recall at this moment that you made inquiries about a landscape painting, a photograph of which I am enclosing, together with a new acquisition which may also interest you.

Several days ago I came across the information I wanted to give you previously in connection with the Pearce portraits at Williamsburg. The young woman - Mrs. David E. Berkowitz of 8241 New Second Street, Elkins Park, Philadelphia 17, Pennsylvania,- was doing some research on Erastus Field and during her visit at the gallery told me that a Mrs. Victor H. Wesson of Baptist Hill, Palmer, Massachusetts, had informed Williamsburg that the Pearce portraits are really of the Wiley family. Those in my possession are the Pearces. Also, according to Mrs. Wesson, Mrs. Wiley was Climena Everentia Ball, who married Ebenezer Wiley. They lived at "Plumtrees" when Erastus Field lived at Leverett. Perhaps it would be advisable for you to write directly to Mrs. Wesson, or would you rather have me attend to it.

Sincerely yours,

EGH:mh
enc.

June 24, 1966

Mr. Edward Kook
6 West 77 Street
New York, New York

Dear Ed:

At last I made it - getting into the movies. It was very nice to receive the check, as I thought it was all over. Keep up the good work.

You and Hilda don't seem to love me any more. Why don't you drop in to say hello. It will be nice to see you again.

Sincerely yours,

EGH:mh

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

June 6th 1955

Mrs Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22 N.Y.

Dear Edith

Just back from the country this morning after a week's frustration in planting – to find your letter & photograph of the Heron. I love it and will try to persuade M.K. to buy it. I am writing hurriedly because your letter is dated June 2nd and you will wonder at my delay in answering. I will try to get to New York during your Folk art exhibition.

My peas that I planted so carefully 2 weeks ago are all turning yellow on me because of the constant rain – etc so and so's.

Kindest Regards.

Sincerely Henry.

June 9, 1955

Mr. Charles Petersen
322 Irvine Avenue
St. Paul 2, Minnesota

Dear Mr. Petersen:

Thank you for your letter and for the biography of Mr. Daniel Rogers Noyes. All this is very valuable for documentation.

Indeed I shall send you a copy of the book when it is actually published. I am hoping to complete it during the summer when the gallery is closed and when I can devote myself entirely to the final editing. Incidentally, the book will incorporate all the other manifestations in American Folk Art, but the accent will be on the weathervanes.

The check is enclosed.

Sincerely yours,

EGH:ah
enc.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

June 27, 1955

Mrs. Arthur D. Ditenfass
D Contemporary Art Gallery
Dennis Hotel
Atlantic City, New Jersey

Dear Mrs. Ditenfass:

As we are closing the gallery for the summer on July 1, we are checking our consignments. According to our records, the following are still in your possession.

Kuniyoshi	"Virginia City, Nevada"	$175.00
	"Weeds and Sun"	475.00
Shahn	"Study for Nicholas C"	150.00

The above were picked up on May 2, 1955. In addition you have the more recent consignment, June 3, 1955, which included three paintings by Georgia O'Keeffe and three paintings by Ben Shahn.

If this is correct, will you please sign a copy of our letter and return it to us for our records.

Thank you.

Sincerely yours,

LA:mh
enc.

Theresa K. Ditenfass

museum are handled by
this company and they are
quite reliable. I have already
talked to Mr. Michalak and
he will be on the lookout
for them. I will certainly
let you hear from me as soon
as they arrive – also Mr. Malone's
reaction of your promise. I
notice from your letter that
you did not send the girl in
brown. That is the best I can
describe her. Do you recall?
Perhaps you could send a photograph.

Please do not reveal to anyone,
from Texas or otherwise, for I
do not wish my plan known
until it is well on its way. By
necessity it will have to be a
somewhat small one, but I

MUNSON • WILLIAMS • PROCTOR

INSTITUTE

312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

June 10, 1955

Mrs. Edith Halpert
Downtown Galleries
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

A donor unknown to me wishes to present some item costing $25 to the Institute collection in memory of Mr. Rudd. In thinking about this tough little problem I first considered the possibility of a print by, let us say, Burchfield, Hopper, Sloan, or Sheeler. Then it occurred to me that Tom was very devoted to our sculpture by Zorach. I am wondering if Zorach ever did any prints, or if perhaps there might be a drawing extant for the sculpture which we own. If there were it would seem a most appropriate memorial. It would probably cost more than $25, but we could very likely add something to the fund to cover it. I would be happy to hear from you in this matter at your convenience. We should like to complete this transaction before the end of June. Any suggestions you may have will be most welcome.

Kindest regards.

Yours sincerely,

Harris

Harris K. Prior
Director

HKP:ah

ORNAMENTAL AND CARVED
PICTURE FRAMES
GILDING
OIL PAINTING

THOMAS A. FITZSIMON
Galleries

12336 VENTURA BOULEVARD
STUDIO CITY, CALIF.
SUNSET 3-9384

6-2-55

Mr Peter Van Bak
13358 Huston St
Van Nuys
Calif-

Dear Sir.

I have studied your painting and appraise them as follows.

One 24 X 30 painting on canvas and stretcher by Bernard Karfiol Horizontal Semi Nude on reclining couch. Entitled "Diane" in Ornamented frame $2750.00

One 22 X 30 painting on canvas and stretcher by Bernard Karfiol. Upright. Standing Nude posed in front of chair and table in 4" Chestnut frame. Entitled "Standing Nude" at $2600.00

Thomas A. FitzSimon

June 27, 1966

Mr. Alexandre Rabow
Alexandre Rabow Galleries
547 Sutter Street
San Francisco 2, California

Dear Mr. Rabow:

I am enclosing a photograph of the Tamayo gouache, which lists the dimensions, etc. You will find this reproduced in the book on Tamayo, which may not influence you, but is very useful with collectors. This painting is $1800., but I can sell it to a dealer at $1500. net.

In addition to this important example, we have a smaller gouache measuring 18 x 24½. The painting belongs to a collector who has consigned it to us at $750. Unfortunately, I have no photograph, but will have one made if you think it will be of interest.

The gallery closes for the summer on July 1, but mail addressed here will reach me.

Sincerely yours,

EGH:gh
enc.

June 22, 1955

Mrs. J. Watson Webb
The Brick House
Southern Acres
Shelburne, Vermont

Dear Electra:

Thank you for having the museum books sent to me. The two friends who have already received them are very pleased and I shall write to Ralph Hill.

Although I wrote briefly about the merry go round, I want to repeat how pleased I am that it will really be a museum piece, maintaining the character of Shelburne. After all, Sturbridge is the demonstration museum.

I am sorry I did not list the price of the whale, which incidentally is about the most popular object in the exhibition and has been admired by artists more than any object we have ever shown. Price to Shelburne will be $475. Let me know your decision.

Several days ago I received a notice of the annual meeting. Last weekend when the Gilberts visited, we made tentative arrangements for a trip starting July 7. All of us thought it would be great fun to pop in on you for a day, if you can take it. If you like I can be there at the meeting as we can stop up en route in the neighborhood of Shelburne. This would give me the opportunity of seeing the latest developments and of adding my comments to the many that you receive daily. Best of all it would give me a chance to see you. The Gilberts could amuse themselves at the museum during the meeting and we could go on to Connecticut either Sunday evening or Monday. Please be frank about my presence at the meeting.

Affectionately,

EGH:mh
enc.

June 16, 1958

Mr. David Rosen
112 East 10 Street
New York, New York

Dear Mr. Rosen:

Thank you for delivering the Shahn painting, "Labrynth", which you repaired after the damage incurred during the exhibitions at Palm Beach and Columbia, or in transit.

Will you be good enough to send the bill directly to Mr. Allan McNab at the Lowe Gallery, University of Miami, Coral Gables, Florida.

Sincerely yours,

EGH:mh
cc: Mr. Allan McNab
Mr. John Richard Craft

June 22, 1956

Mrs. Samuel Yochelson
394 Woodbridge Avenue
Buffalo 16, New York

Dear Mrs. Yochelson:

It was good to hear from you.

I am enclosing a catalogue of our recent exhibition. This includes the list of our permanent artists as well as others whose work we buy for resale from time to time.

Unfortunately, I have no suggestions about literature to answer your special request. I believe I expressed myself clearly on the subject of parochialism in art and hope that you can arrange an appropriate change in your program.

Indeed, when you are ready for a Shahn you may depend on our cooperation. This refers to any other artist you may have in mind.

Sincerely yours,

EGH:mh
enc.

Mrs. B. Sugerman

Gladstone, New Jersey

June 1

Dear Mrs. Halpert,

The canvas of our oil painting by Marin has buckled + seems loose. Will you suggest what we should do to correct this?

Cordially,

Mrs. B. Sugerman

Mrs. Samuel Yochelson
394 Woodbridge Avenue
Buffalo 16, New York

past, thank God! - and our art purpose is entirely different today. I should welcome any suggestions you may have to offer.

You know that Mr. Shahn was very gracious to us in his interest and his suggestion that he will keep us in mind for the coming year. Should anything new come up - that he thinks suitable - or that you think just right - won't you kindly get in touch with me - so that I can follow through?

Thank you again *ever so much*.

Sincerely and gratefully,
K. M. Y.

June 10, 1955

Mr. Frank Perls
Frank Perls Gallery
350 North Camden Drive
Beverly Hills, California

Dear Frank:

I hate to be a nuisance, but I have written so many times regarding the outstanding prints in your possession that I sincerely hope that this time you will attend to the matter and clear the records both ways.

On the duplicate bill I am enclosing, you will note that we have credited to you a Shahn drawing for which you had paid but which you returned to us. We are also charging the Shahn print which Mrs. Feiner returned to you.

Sincerely yours,

EGH:mh
enc.

Paintings selected by Mr. Garbisch:

#1432	"Three Birds"	Steel Pen drawing in color
#907	"The Family"	Watercolor
#1514	"Goddess of Wisdom"	Watercolor
#1364	"Oriental Landscape"	Oil on fabric
#1484	"Memorial to Hannah J. Taylor"	Watercolor
#1545	"Patterson Pair"	Pastel

Dallas, Texas
June 6, 1955

TO THE DIRECTOR AND TRUSTEES OF THE DALLAS ART MUSEUM:

Since the Board's April 4 declaration of policy, some pertinent material has been accumulated, including House Report No. 1954, 81st Congress, 2d Session, committed to the Committee of the Whole House by the House Committee on Un-American Activities under date of April 26, 1950. This report deals with the Scientific and Cultural Conference for World Peace held at the Waldorf-Astoria in New York on March 25-27, 1949.

On evidence indicated in the report, the House Committee found that the purpose of this assemblage was.

"1. To provide a propagandist forum against the Marshall plan, the North Atlantic Defense Pact, and American foreign policy in general.

2. To promote support for the foreign policy of the Soviet Union.

3. To mobilize American intellectuals in the field of arts, science, and letters behind this program even to the point of civil disobedience against the American government.

4. To prepare the way for the coming World Peace Congress to be held in Paris on April 20 to 23, 1949, with similar aims in view on a world scale and under similar Communist auspices.

5. To discredit American culture and to extol the virtues of Soviet culture."

The report contains a list of about 450 individuals who sponsored this Conference, and an extensive list of subversive organizations of which various of the sponsors were members. A footnote recites that the names of original sponsors who repudiated their sponsorship were omitted from the list.

Individuals listed in this report are not classified by occupation, but I am advised that 33 of them, listed on the attached sheet, are artists.

This report is an official document, as distinguished from a private list, and an original of the report is being made available to the Director.

Very truly yours,

J. T. SUGGS

JTS-ehb

where there are no interruptions, will concern Shelburne Museum. Meanwhile, I am sending you the painting sheets you want. The balance when completed, will be sent to you shortly after moving to Newtown.

I did not send you photographs nor prices on the two paintings which you have on loan as they are both expensive examples and I think can be substituted for with items at a lower price if they are merely used as decorations. There are other examples of high quality which I purchased earlier when the prices were normal, which may do as well. However, I will leave that entirely to you and will send you several photographs as suggestions. I know how involved you are and I hate to see you spend additional money unless it is imperative. This applies to the bust of the woman by Alexander Ames, for which I have been offered $1500. by two dealers who have seen it and by one museum. Naturally I did not sell it, because you are always my first choice, but it breaks my heart to ask you to spend that much. In any event, the bust will be in the forthcoming exhibition, which opens on Tuesday, June 14, but will not be for sale. There are other exciting objects which I have recently acquired, including three paintings and two pieces of sculpture, two pieces of chalkware unusual in subject matter. I don't suppose you will be in town next week. You did see the crude decoy of the Blue Heron, which incidentally is reproduced in the new edition of the Barber book - and the old one - opposite page 124. It was purchased from the Halle Collection, which coincides with the data in the book. The price is $175. and I would appreciate it if you would let me know your decision so that I might be guided by it in connection with the exhibition and sales.

I have been hearing so many unfavorable comments about the Life series that I am still hoping an improvement will be seen in the future. Perhaps some of the editors will hear some of the many critical comments. Everyone thinks it's a mess and that the examples chosen are no credit to the magazine. There are so many editors and photographers involved without a central pattern, that little can be gained by reading and seeing the material.

Before signing off, there is something else I want to write to you about. I have been cooperating with Pauline A. Pinckney, whom I admire so much for her previous writing. Photographs that were sent to her by you are in her

Barbara Fleischman

June 11, 1955

Dear Edith -

Glad to hear from you.

The name you want is William Poplack (Poplack, that is - forgive my lousy penmanship) and his address is 511 Lake Rd., Birmingham, Michigan.

My promptness in answering stems from the fact that Bill and Eleanor are going

Box 36
Draft

Wednesday

"Summer" 1950

Dear Mrs. Halpert,

I want to go on record as someone who says nice things to your face.

I enjoyed myself so much on Monday. You are such a charming hostess. I know you must have been exhausted after your big weekend but we certainly would never have known it. Everything was

June 16, 1956

Glo Cold Air Conditioning & Refrigeration Co.
646 Hinsdale Avenue
Brooklyn, New York

Gentlemen:

About two years ago you installed an air conditioner for me in my apartment.

I am now contemplating another installation and would like to have an estimate for the job involved - at your convenience. Won't you please let me know when a representative will call so that I can arrange to be here.

Sincerely yours,

EGH:mh

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA
JOHN RICHARD CRAFT
DIRECTOR

16 June 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks tremendously for your very kind reception of me on June 6th.

I have already talked with Allan McNab at the Lowe Gallery and have written to him to the effect that you will communicate directly with him concerning what restorations will be necessary to the scratched Shahn painting. He, in turn, will advise the insurance company to take all proper steps.

With Willis Woods, Director of the Norton Gallery of West Palm Beach, as our Chairman, the Southern Art Museum Directors expect to meet in Chattanooga on Tuesday, October 11th, at the George Thomas Hunter Gallery of Art, Russell Thornton, Director. There, for most of the day, we seclude ourselves to make whatever plans of cooperation in exhibits and services which we can.

As you and I talked it over, one of our projects for that SAMDA group at this meeting will be to organize a southeastern "New Artists" Exhibition to familiarize ourselves with the best fresh ideas in our areas creative activities. Obviously, it is my personal opinion that we should all be delighted to have you meet with us and to study whether or not our regional talents might be worth organizing into a New York showing. All of this I have suggested to Willis Woods to the end that, as Chairman, he issue you an official invitation.

Incidentally, following our more intimate and exclusive meeting in Chattanooga, most of us will drive the next day to Nashville for the Southeastern Museums Conference on Thursday, Friday, and Saturday of the same week. I know that we will have both room and a welcome for you to continue on there with us that you may learn more about what is going on in the Southeast. In due course of time in the Fall, I shall send you a copy of this program.

Cordially yours,

COLUMBIA MUSEUM OF ART

Jack Craft

John Richard Craft, Director

JRC:LSB

June 2, 1955

Mr. Joseph N. Lacy
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Mr. Lacy:

Both Stuart Davis and I are delighted with your decision to postpone the installation of the mural.

I expect the drawing of the stretchers momentarily and shall send them to you immediately for your approval. We can also ascertain after the drawings are approved whether there is someone in Des Moines equiped to handle the matter. Meanwhile, I wonder whether you would be good enough to give us the absolutely exact dimensions of the wall so that Davis may work out the overlap sections for the stretchers. Since it is a free-standing wall the three sections will have to abut perfectly within an eighth of an inch and therefore the measurements are essential.

When you get a chance would you begood enough to let me know what estimate you had for the mounting of the mural as originally planned, so that we may be prepared to pay the difference between that and the new method that has been suggested - subject of course to your approval. Incidentally, we have not received word as to the receipt of the murals and are a little disturbed about it. Won't you please let me know immediately whether the rolls have reached you.

Bearce is writing to me within the next day or two and I shall send the correspondence on to you. Meanwhile, I want to repeat that we are very pleased with your decision.

Sincerely yours,

EGH:mh

June 15, 1955

Mr. Stephen A. Jarislowsky
168 Beverley Avenue
Mount Royal, Que.
Canada

Dear Stephen:

As Mrs. Halpert mentioned to you in her letter, of May 16th, there has been very little activity with the John Marin Portfolio.

We are just not equipped in the same manner as a specialty book shop. I do not say this in an unkind manner, as I feel certain you must know how great my feeling is regarding the Portfolio. Mrs. Halpert and I actually felt we could dispose of quite a few copies. But it just has not worked out that way.

All I can say is, what have you in mind. I am perfectly willing to do anything you suggest, such as, taking the portfolios and placing them elsewhere.- But with whom, I just, at present, have no suggestion to offer. Yet I really want to do anything which might simplify the matter for you.

I definitely would like to purchase at least a hundred copies; say 80 of the regular and 20 of the limited, or 100 of the regular and 10 or 20 of the limited. These figures, of course would depend upon what price you had in mind.

Let me hear from you soon - we will also give you an accounting -

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Smith

340 EAST 57TH STREET
NEW YORK

June 4, 1955

Dear Edith -

I certainly never want to get in a situation like this again. I have never been up against so many misunderstandings.

I didn't tell Steve about our conversation of Thurs. A.M. as we went over to the Seastrands Thurs. evening for dinner & I never talk to him at breakfast - so this A.M. (Fri) I still didn't tell him.

About 11:00 A.M. today (Fri.) Victor Hammer 'phoned here at the apartment & asked me for

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
MAyflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

June 21, 1955

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I thought I would remind you that Mr. Washburn will be stopping in New York at the end of this month, and I have written a note to him to stop in at your gallery on the 30th or July 1, to discuss paintings by Stuart Davis and Ben Shahn for the International.

I am sorry that we cannot set a definite time at this point, but will you let me know right away if one of these days will suit you better than another?

With best wishes,

Sincerely yours,

Alice Davis

ERWIN, WASEY & COMPANY, INC.

Advertising

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GRAYBAR BUILDING
NEW YORK 17, N. Y.

June 20, 1955

Downtown Gallery
32 East 57th Street
New York, New York

Dear Sirs:

Should you be interested in any of the enclosed, kindly advise and I will arrange to show them.

You may have a Collector or private customer who may want to purchase, or may be interested in hanging one or all three pictures for Studio showing on the regular sale participation basis. All three have been in our families for many years.

The "Madonna and Grapes" canvas size is 38 x 50 with burnished gold frame. The enclosed data from the Louvre, Paris, is self-explanatory.

The Sir David Wilke canvas size is 9 x 11.

The John Marin plate size is 6 1/4 x 8 1/2.

Both of the above two are framed.

Awaiting your reply, I am

Sincerely,

H. Sumner Sternberg
277 Park Avenue
Apartment 4T

HSS:rf
Enclosures

[June 1955]

Dear Edith

This is part of a movie sale
Proceeds on run has gone down
but there is hope about Chicago.
Best regards— and how are you.

As ever
ED.

Kook[illegible]
6 W 77 St.

Gallagher Jr.
2501 [illegible] Rd.
Baltimore 16.

June 27, 1955

Bing & Bing, Inc.
119 West 40th Street
New York 18, N.Y.

Attention: Mr. J. W. Schrader

Gentlemen:

We checked the conditions at the rear of the building under our management, at 32 East 51st Street, and find that the yard wall you refer to is not on our property. In fact, there is no yard behind our building.

Very truly yours,

ARTHUR S. LUKACH, INC.

Irving M. Schwarzkopf

IMS/pvk

June 2, 1955

Mr. Duncan Phillips
Phillips Gallery
1600 21st Street, N.W.
Washington, D.C.

Dear Mr. Phillips:

Robert Kramer, who was a member of the school group (New Lincoln School of New York) which visited your gallery some weeks ago, brought me a letter submitted by one of the other pupils at the school who, like the rest of the group, was asked to write a report of the visit to Washington. I thought that you would be interested in this girls reaction to her experience at the Phillips Gallery and am therefore sending you a copy. I hope, too, that you will be as intrigued and as pleased as I am. If the gallery has that effect on fourteen year olds, it is serving a perpetual purpose. This reaction would be no news if it came from the older generation, but to think even a first exposure with a youngster an enjoyment of art is effected, is most gratifying.

May I take this occasion to thank you and Mrs. Phillips for the truly beautiful afternoon at your home and at the museum. While it was not the first time I enjoyed paintings and their owners, I may quote Jane Burrows that, "In this quiet house I enjoyed paintings more".

Sincerely yours,

EGH:mh
enc.

June 15, 1956

Mrs. J. Watson Webb
The Brick House
Southern Acres
Shelburne, Vermont

Dear Electra:

The Folk Art show, of which I am enclosing a catalogue, is finally up and I am delighted with the way it looks and with the immediate response. I feel very fortunate that in addition to the items listed in the catalogue, we have other objects for which there was room and which help make a complete cross-section, all in high quality.

Margit Varga, in charge of the current feature in Life, and Arnold Newman, another photographer for that magazine, were here today on a hurry call to select some early American toys which they had to have by 3:00 this afternoon. Both of them got excited about the material I showed them, which was immediately available and also photographs from your collection which made them drool. This gave me an excellent opportunity to point up the fact that better choices could have been made in the past and certainly a little more study could be made for the future. Confidentially, Margit Varga has been very unfriendly and has by-passed the gallery on every occasion where she was in control of a feature. This is due to the fact that I refused to act as her agent for her own paintings, explaining that I did not consider it ethical for anyone to work both sides of the street; that is, as a critic and as a painter. This was a good many years ago and she has never forgiven me for it. It is unfortunate that I must always speak my mind instead of being tactful. In any event, Arnold Newman made her feel very selfconscious when this material was found right in their own backyard, and I think that in the future she will refer to our photographs and will communicate with you. I pointed out, incidentally, that the article on Shelburne does not necessarily eliminate individual objects which may be better than others available, and she agreed. The cigarstore Indians have nothing to do with her, but she spoke of referring the matter to the proper person, whose name she did not divulge.

Yes indeed, I want to buy twelve copies of the "Story of The Shelburne Museum" and would appreciate it if you would

June 15, 1958

Mr. Charles Gordon Bearse
87 Porter Street
Melrose 76, Massachusetts

Dear Mr. Bearse:

I am very grateful indeed for the drawings which you sent to me. One set was forwarded to the architect in Michigan, and the other to the artist in New York. I hope to have all the particulars for you within the next few days. Incidentally, you did not mention the price again, but I assume that your original figure of $150. each, or $450. for the entire job still stands.

Again, many thanks.

Sincerely yours,

EGH:mh

LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

June 20, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st St.,
New York 22, N.Y.

Dear Mrs. Halpert,

I sneaked out to the beach at Malibu for three days so I just saw your letter when I came to work this morning.

I think that we will be able to handle the Marin situation as you suggest. That is, to hang a few other watercolors and perhaps prints in our rear gallery at the time of our annual gallery group show, September 5 - 24. A couple of letters ago you wrote about sending out some really fine things from your gallery in the fall, and I have been planning to show these here during December as our main show that month.

In regard to the Shan paintings, I think it will be best if I first try to work from the photographs. Then if I see that there is some real interest, I will ask you to send them out to me.

I am very excited about the idea of a group show at your gallery and will certainly send you top-quality paintings of all our artists. We handle 18 artists here and they in themselves provide a good insight to Southern California styles, but I will ~~only~~ be only too pleased to add a number of other artists from the area, if you will let me know just how many works you would like for such a show. If you would want to use artists represented by other galleries here, several of these have galleries in New York and could be obtained by you there. On the other hand, there are at least half a dozen top painters out here who do not have either L.A. or New York Galleries. In the first category, there are: Lebrun--Seligmann, Brice--Alan, Mullican--Willard, Mallory--Urban. In the second category,: Burkhardt, Feitelson, Lundeberg, Wayne, Paul Darrow and the sculptor Harold Gebhardt.

I am sorry that you can't get out here personally, but I will try to do all I can to get you a good show together. Please let me hear from you soon again.

Sincerely, Felix Landau

are trying, not only to do too much yourself, but to offer too much to the public.

Please give my best wishes to Mr. Webb, and do try to relax.

Affectionately,

EGH:mh

P.S. Several days ago Tompkins told me of a Hudson River resist coverlet - blue on old white linen, with a pattern of pomegranates. He will communicate with you.

(see "Pictures on Exhibit" - summer 1954 issue.)

the Saint-Placide Galerie. I also participate in various Salons and in London have been in group shows at the Zwemmer Gallery, the Leicester Galleries, and the Redfern Gallery.

I am interested in having a one-man show with you or if you are booked up for more than a year or more, and it is convenient to send only a few paintings over to New York, I would also like you to handle my work without having a complete show.

Do you have a representative in France who could come to my studio to see if my work is the kind for you, or can you tell enough about it from black and white photographs? If you feel you like what you see in the photos, but could not risk a show ~~on the basis~~ after

June 2, 1955

Mr. Michael Straight
1416 F Street
Washington, D.C.

Dear Mr. Straight:

Several years ago you mentioned that you had established a Foundation which in some way was associated with service to American art.

In October of this year I will celebrate the thirtieth anniversary of The Downtown Gallery. In analyzing the problems within the art world, I am convinced that the most essential need is in the field of publications. Much has happened during the thirty years and at this moment there is no question but that American art has been recognized by Americans - if not by the French - and has become a very desirable asset in our national scheme. The only serious lack is in the field of printed matter as opposed to the hundreds of publications per annum on European artists, both abroad and here. Very little is done in this country with the exception of occasional catalogues, some of which have become quite impressive during the past few years but limited to four or five artists.

If you are interested in doing anything in the field of American art, I would strongly urge you to make the contribution to publications. Confidentially, I can tell you that the Boston Museum of Art is considering such a department with an excellent man in charge and will require a small sum per annum to add to the salary available for this person. I shall be glad to tell you more in detail or, if you prefer to work directly with the Museum, I would suggest that you communicate with Mr. Henry Rossiter, who was acting director until several weeks ago when Perry Rathbone assumed his new position as director of the Museum of Fine Arts. In any event, I should be very happy to talk with you if you have a few moments to spare.

Sincerely yours,

EGH:mh

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

19 June, 1955

305 Warren St.,
Brookline 46,
Massachusetts

Mrs. Edith G. Halpert
32 East 51 St.
New York, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of the 15th. With regard to the identity of the Pearce portraits (ours at Williamsburg), you may remember that in 1942 Frederick Robinson of the Springfield Museum wrote to Colonial Williamsburg saying that he believed our Pearces were instead Adeline Montgomery (Ball) Wiley and Ebenezer Wiley. In the same year you wrote to Mr. Cogar doubting the change of name on the basis of resemblance, pointing out that many of Field's women looked very much alike owing to his method of painting their features.

Considering all this, I went to Springfield a few weeks ago and carefully compared not only Climena E. Ball (sister of Adeline), but also a portrait by Field of Dolly Floyd Ball. These women look enough alike to be sisters but investigation has proved that they are no bood relation, so any resemblance must be Field's manner of painting.

Your portrait of Mrs. Franklin Pearce and ours of so-called "Mrs. Pearce of Hadley" look enough like each other, and like the two above, to be four sisters, although we know they are not. That is the eason that I had hoped to have a photo of yours to file as a comparison to the other three. I have tried unsuccessfully to locate either the Franklin Pearces or any Pearce family in Hadley or surrounding towns. But even if your and our Pearces could be proved to be close relatives, the women would hot be related, so again any resemblance must in Field's painting.

As a search of genealogical data with relation to the Ball and Wiley families does not turn up any conclusive evidence as to the subjects of our portraits, and as we now know of four of Field's women which look strikingly alike and yet have no apparent relationship, I am inclined at the moment (and unless fresh evidence comes to light) to continue to title ours "Mr. and Pearce" as formerly, with an explanatory note. If you have any further comments I should be glad to have them ; I shall write Mrs. Wesson.

Sincerely,

Nina Little

June 27, 1955

Miss Hamilton
Peter Dudley Allen Museum
Oberlin College
Oberlin, Ohio

Dear Miss Hamilton:

As we are closing the gallery for the summer on July 1, we are eager to know when the Marin exhibition will be returned to us, so that we may make the necessary arrangements to have someone in the gallery - if the pictures are not received before July 1.

I hope the exhibition was a great success and I hope too that Oberlin has selected a Marin for its permanent collection.

My best regards.

Sincerely yours,

EGH:mh

June 27, 1958

Registrar
Metropolitan Museum of Art
Fifth Avenue and 82 Street
New York 22, New York

Gentlemen:

According to our records, two drawings which you included in a circulating exhibition have not as yet been returned. These are listed below:

Jacob Lawrence	"Interior"	$ 75.00
Ralston Crawford	"Third Avenue El #2"	30.00

Will you please let us know the disposition of these two pictures.

Sincerely yours,

EGH:mh

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

June 27, 1955

Mr. Charles Alan
Alan Gallery
32 East 65 Street
New York, New York

Dear Charles:

Our usual end of the season consignment check is in full swing and I am writing to ascertain whether the following paintings were returned to you by the Museum of Modern Art.

Morris	"Broadway"	ret
Zerbe	"Diesel Engine #3"	not ret.
	"Collection X #2"	
	"Portrait of the Pygmy Owl"	
	"The Rest of Her Face"	
	"Harlequin with Folded Arms"	

I believe the show was to continue until June 1. extended one year.

I shall be grateful if you will let me know whether they have arrived or when they do reach you.

Many thanks.

Sincerely yours,

Edith

EGH:mh

[illegible]

June 10, 1955

Mr. M. J. Royer
465 North Robertson Blvd.
Los Angeles 48, California

Dear Mr. Royer:

Thank you for your inquiry and forgive me for not having answered this sooner.

While we are not the publishers, we are the agents for Ben Shahn and have available the "Alphabet of Creation" at $15.00 with a discount of 15%.

We shall be glad to send this to you if you so desire.

Sincerely yours,

EGH:mh

June 10, 1956

Mr. Michael Straight, Editor
New Republic
1824-26 Jefferson Place, N.W.
Washington 6, D.C.

Dear Mr. Straight:

You were very kind to answer my letter so promptly.

I shall refer the correspondence to Mr. Rossiter or to Fred Wight, who has been responsible for a number of publications, including his latest for the Boston Museum of Fine Arts.

Sincerely yours,

EGH:mh

STANFORD UNIVERSITY
STANFORD, CALIFORNIA

HUMANITIES AND SCIENCES
Office of the Dean

June 22, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We are revising ART TODAY, a college textbook published by Henry Holt and Company and would like to include as one of our illustrations Stuart Davis' "Hot-Still-scape for Six Colors."

I have for many years been an ardent admirer of Mr. Davis' work and especially like this painting. Consequently, I would like to bring it to the attention of our readers. The Museum of Modern Art has supplied me with a black and white photograph of this painting for study purposes.

May I have your permission to reproduce it in our textbook?

Sincerely yours,

Ray Faulkner

Ray Faulkner (4)
Acting Dean

RNF:smh

June 2, 1955

Mr. Charles Alan
Alan Gallery
32 East 65 Street
New York, New York

Dear Charles:

Very recently Jane Mull called myattention to the fact we did not send her a credit for a drawing by William Brice which she had returned several years ago. I was completely unaware of this fact, but naturally sent her a credit immediately. However, just for the record, I would like to know whether you have this drawing in your possession, and if so whether we may have it. It would make a very nice Christmas present for someone. According to our books, Brice was paid for it.

If it is too much trouble to check into it, don't bother as it is a very small matter.

Sincerely yours,

EGH:mh

Pa 11.6B
4/6/49

June 22, 1956

Mr. Robert Richman, Director
Institute of Contemporary Arts
3104 Que Street, N.W.
Washington 7, D.C.

Dear Mr. Richman:

I am enclosing a bill for the damage incurred in connection with the O'Keeffe painting.

As we are closing the gallery for the two summer months, I am very eager to get all these items taken care of before I leave on July 1 for my vacation. Won't you be good enough to have your insurance broker attend to this.

Thank you so much for your cooperation.

Sincerely yours,

EGH:mh
enc.

The Smith College Museum of Art

NORTHAMPTON, MASSACHUSETTS

The Director

Bob be sure he is on list

June 27, 1955

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your note of June 2nd. I am grateful for your continued interest in the Smith College Museum and will be in to see you in New York in the fall.

Sincerely yours,

Robert O. Parks

Robert O. Parks
Director

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